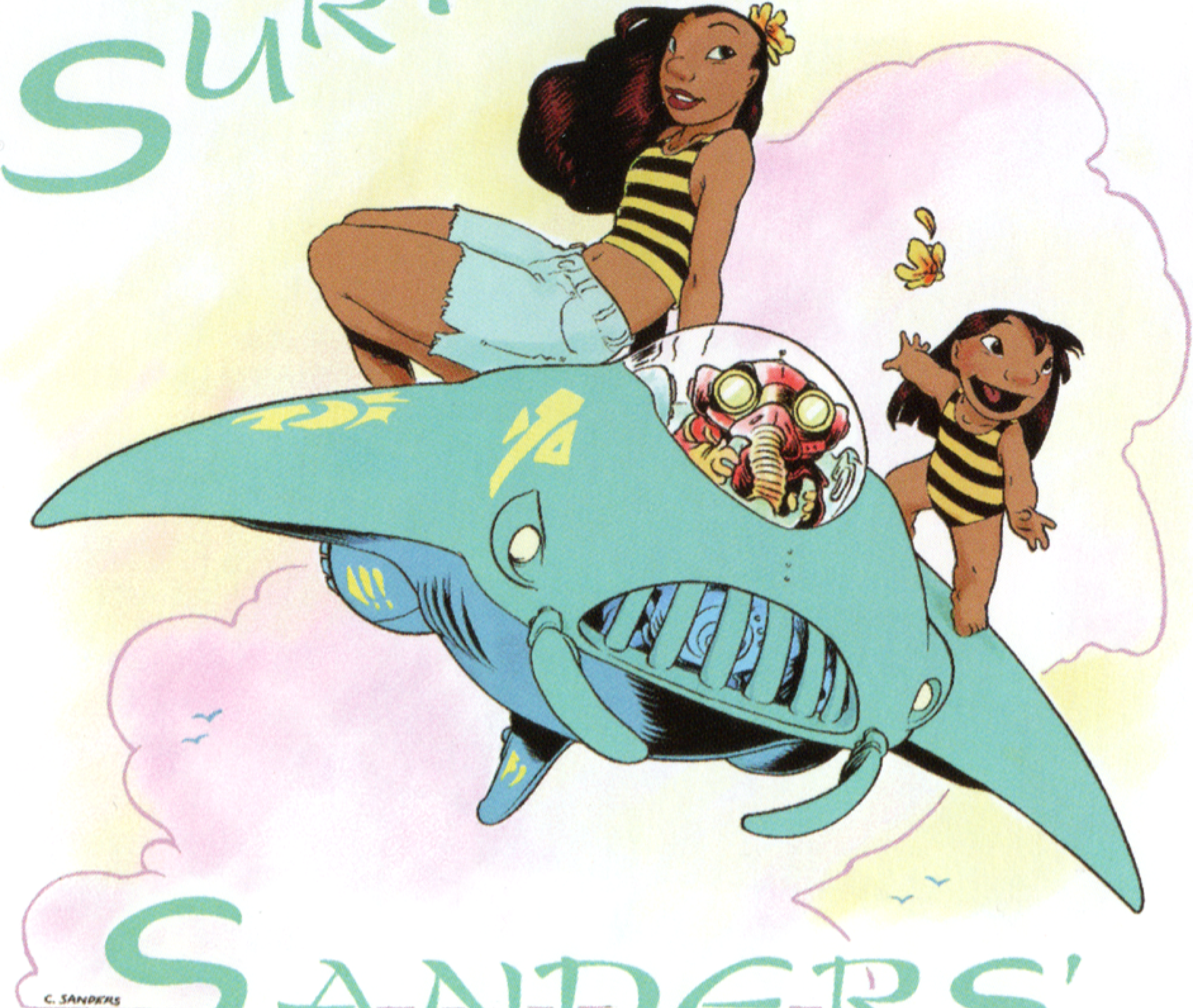
LILO & STITCH's

SURFING THE SANDERS' STYLE



Note: Character designs are not final models. To be used as style inspiration only.

ALOHA STYLE SURFERS!

First step to safe surfing is "get to know your vehicle".

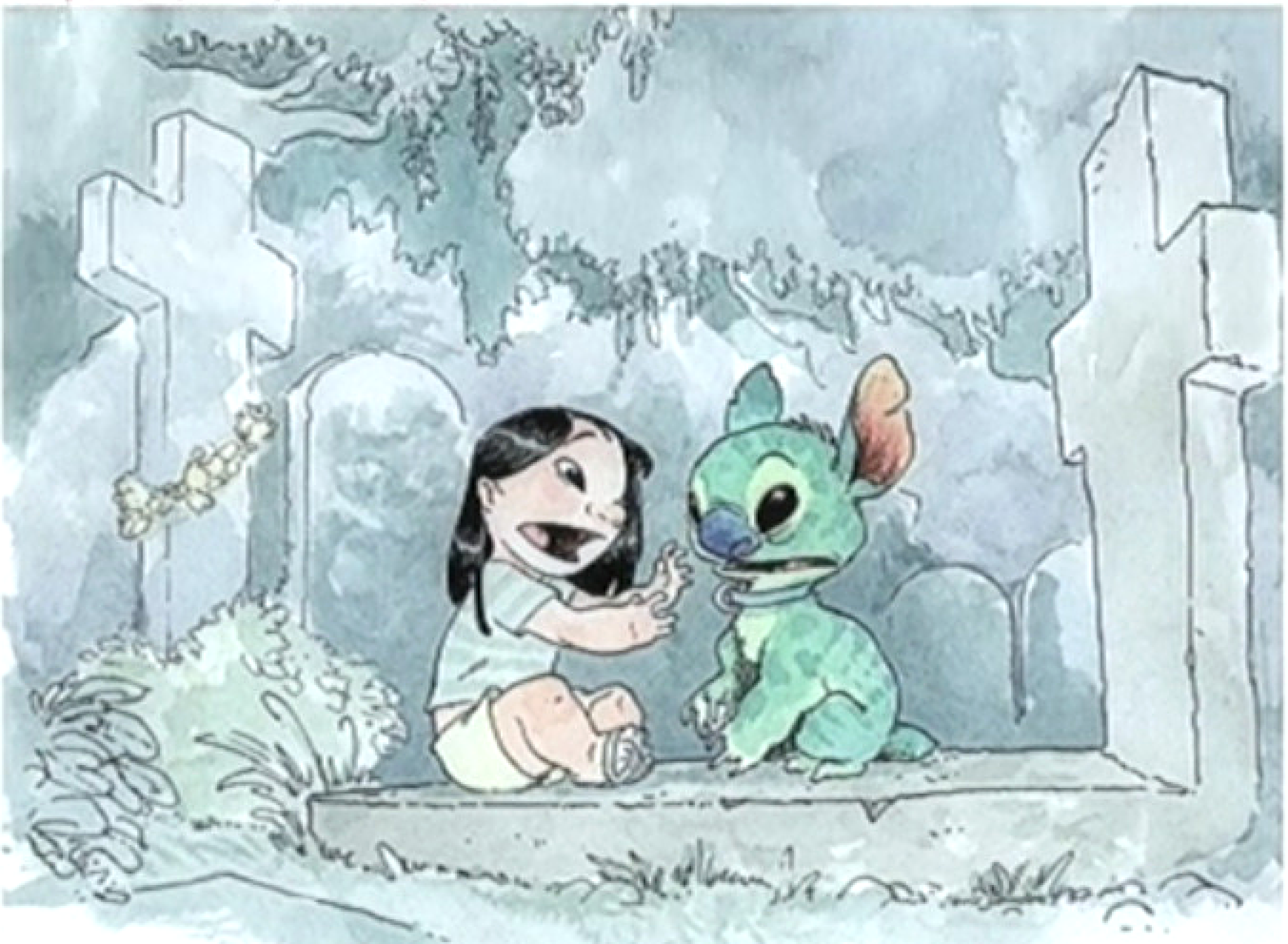
Story

The Key to this Film is its STORY, everything follows its lead.

Although it seems soft and silly at first glance, it is actually very serious. Emotionally, nothing like it has ever been done here..

Do NOT be fooled by the Design. These characters need to be believable. The humans and animals MUST behave as NATURALISTICALLY as the deer in "Bambi". They should hold their shape as surely as the animals in that film do.

It is the combination of CUTE CHARACTERS and REALISTIC EMOTIONS that will allow this film to hit its mark.

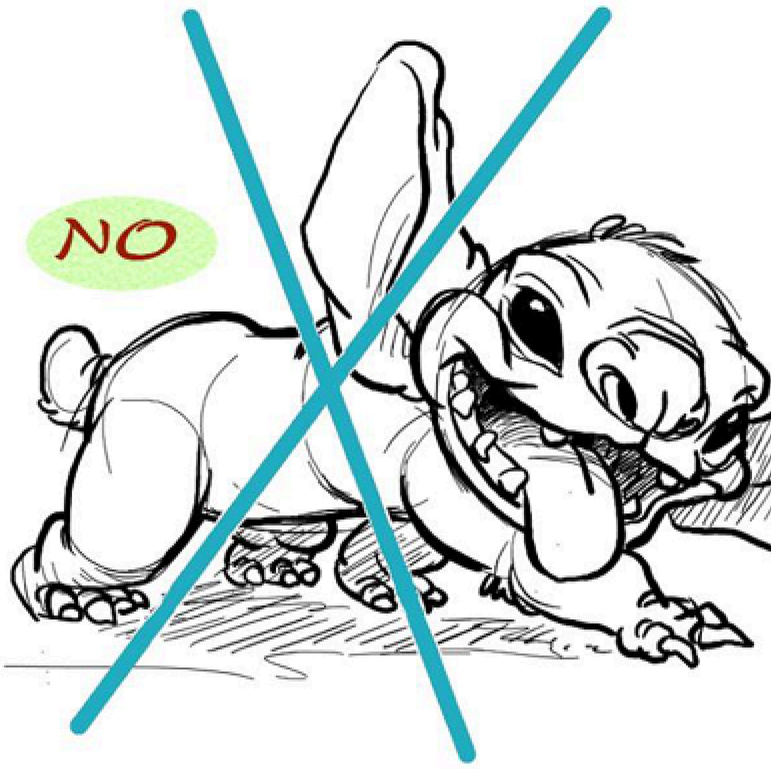


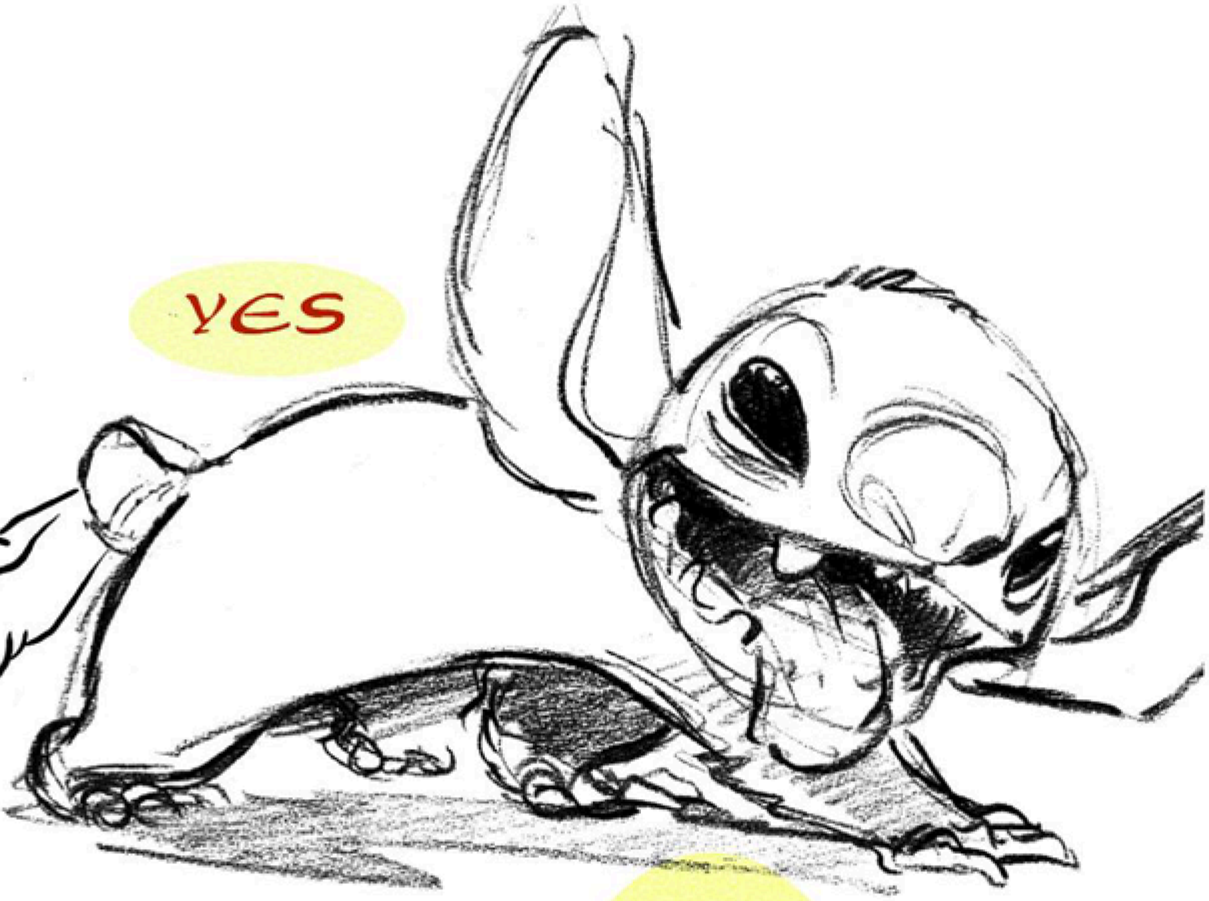
This same sensibility exists in the design of the film.

The shapes are exaggerated, but the forms are realistic.

Wanna hang-ten without a wipeout?

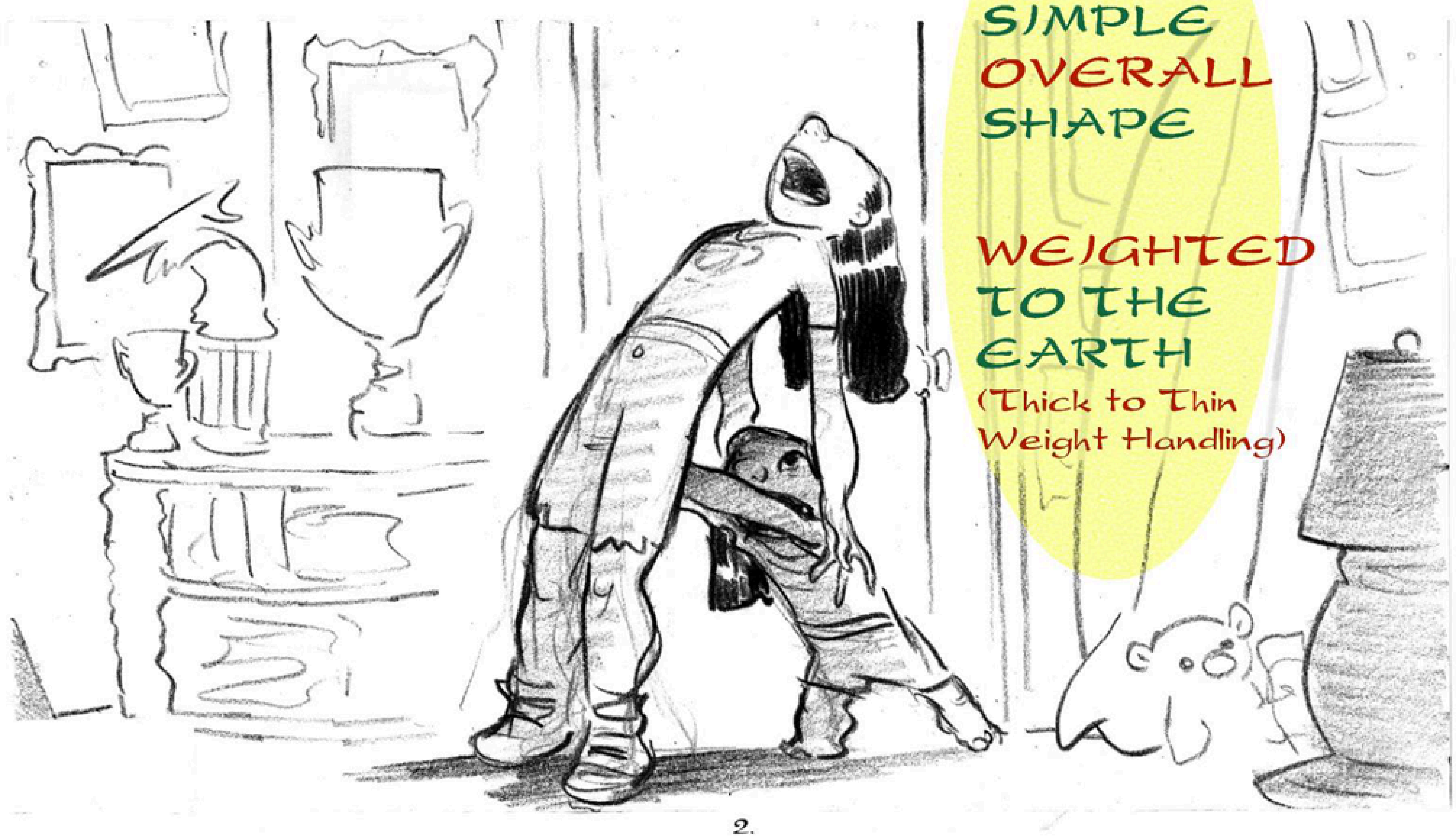
The main thing to remember when using the Sanders' Method is :





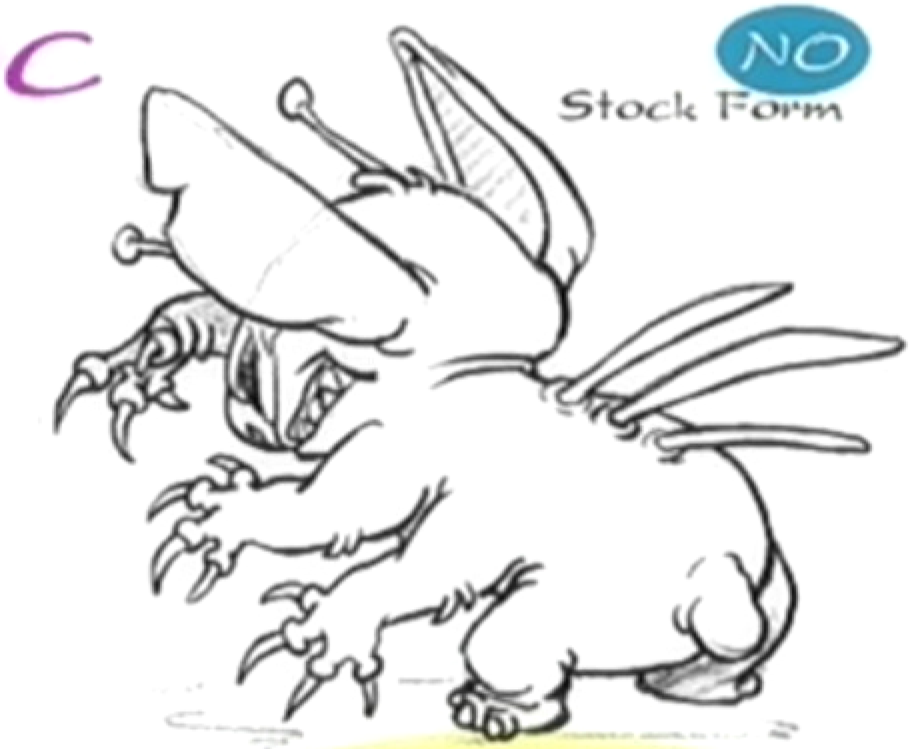
- **Design Using**
  ONE
  SIMPLE
  OVERALL
  SHAPE

  WEIGHTED
  TO THE
  EARTH
  (Thick to Thin
  Weight Handling)

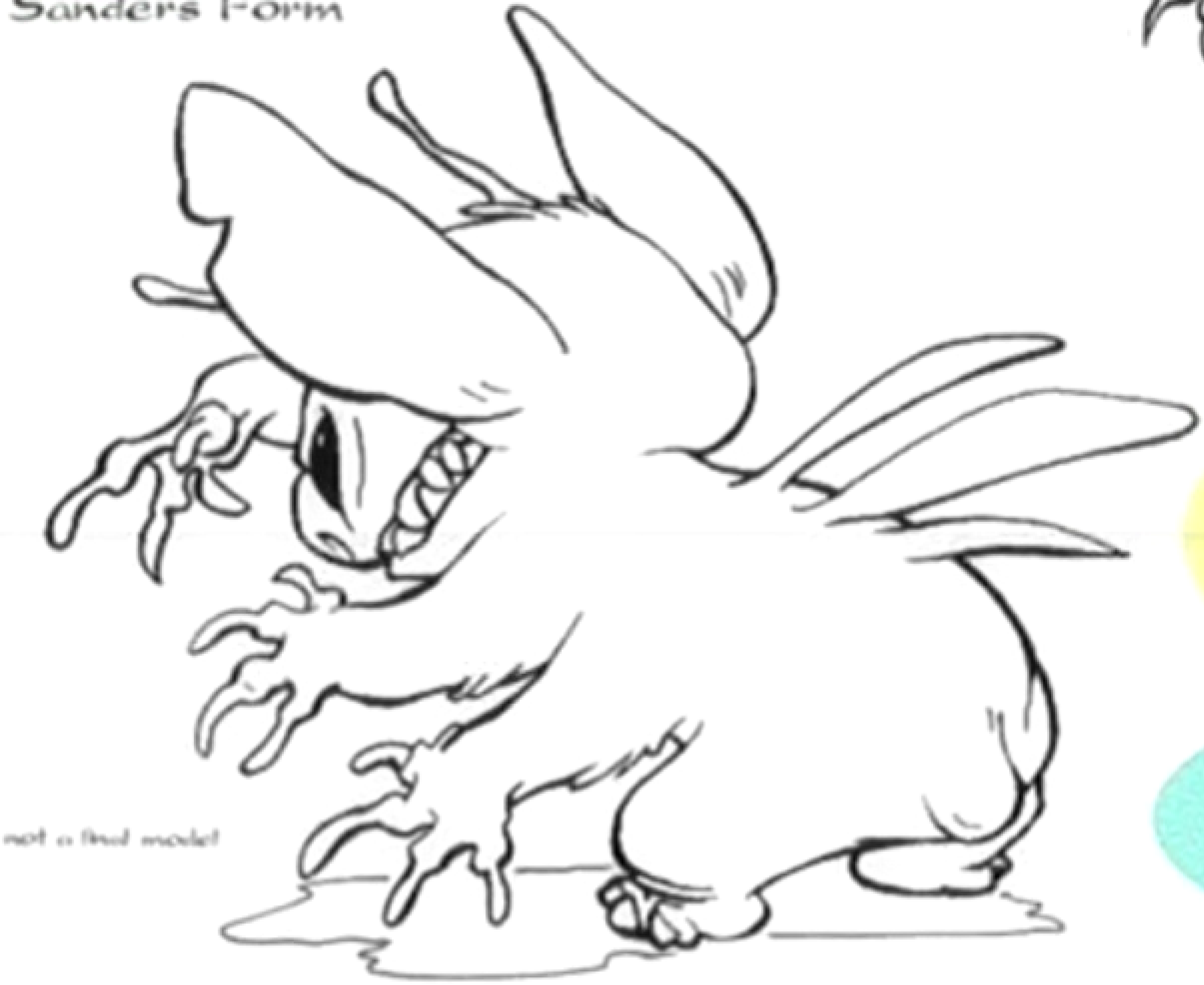


CALLIGRAPHIC REALISM

NO
Stock Form



YES
Sanders Form

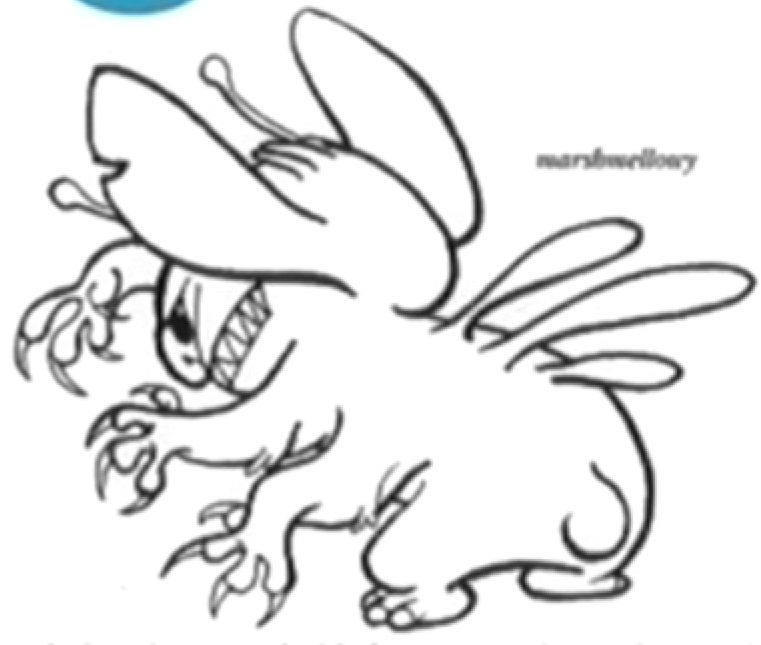


Shapes have a serious technical form handling

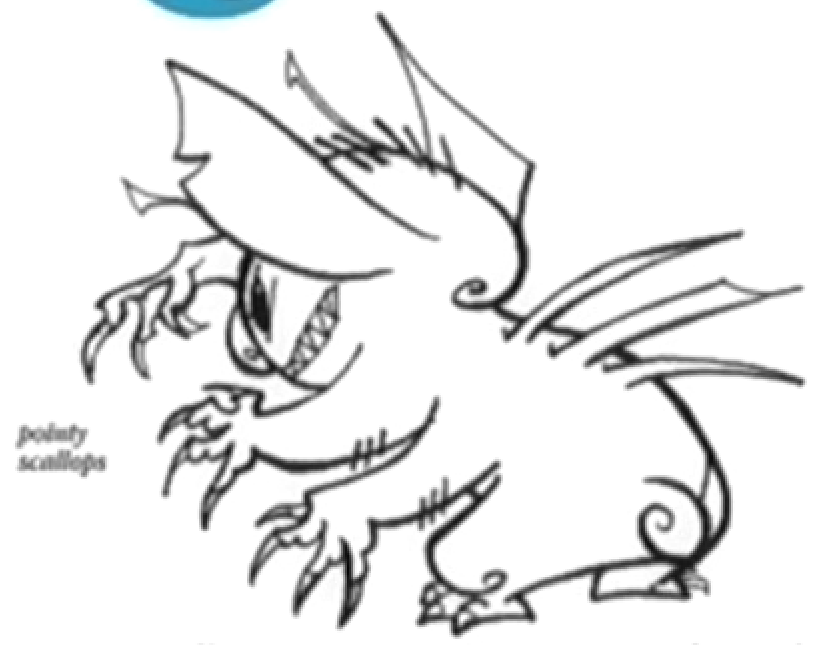
But still flow with a calligraphic grace

"Lilo & Stitch" calligraphy is used to accent the WEIGHT of the 3-D FORM - never flattening it.

NO Aladdin Form



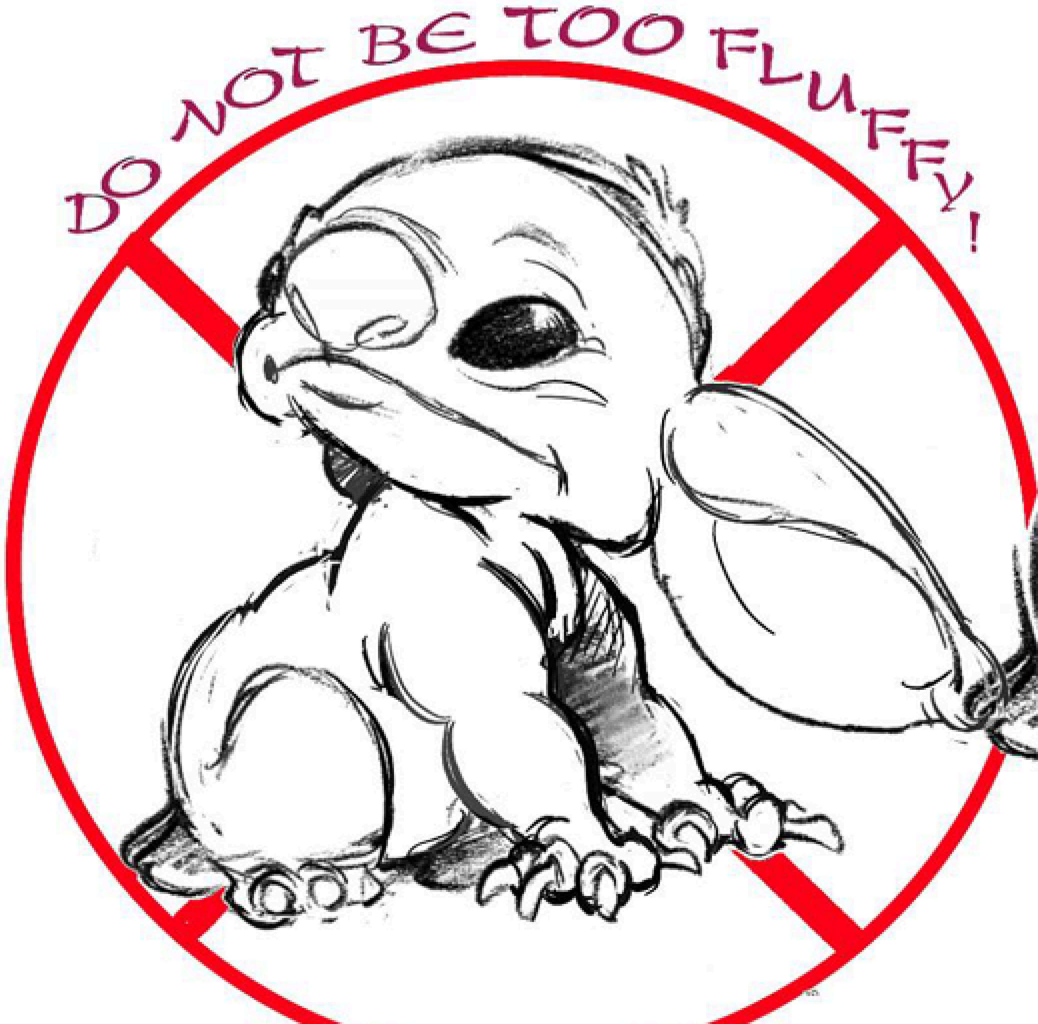
NO Hercules Form

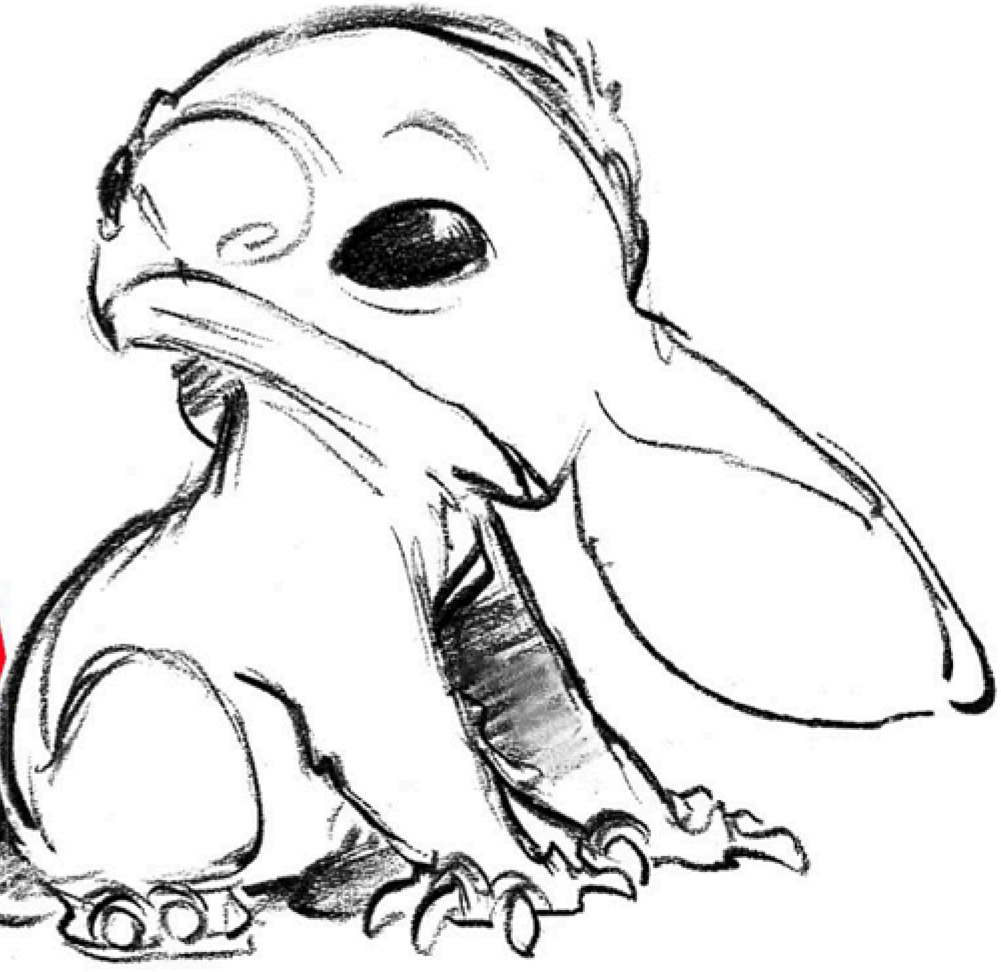


"Aladdin" and "Hercules" calligraphy was flowing swoops that allowed flat, graphic design overtake technical form and weight. We do not want fancy design to flatten realistic forms.

KEY CATCH WORD:

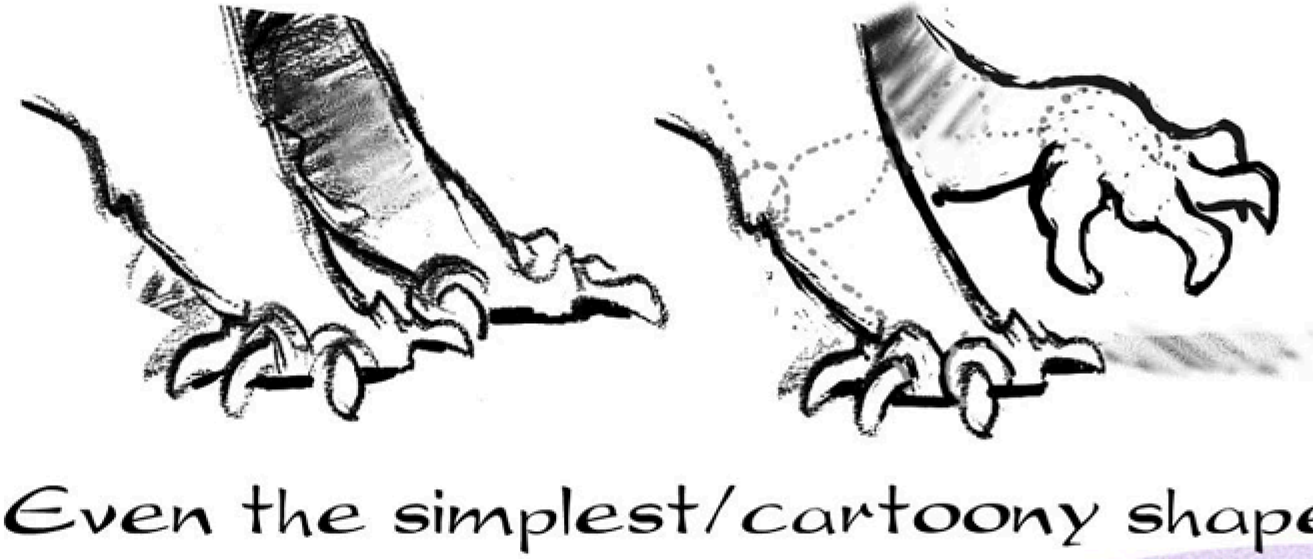
FLUFFY

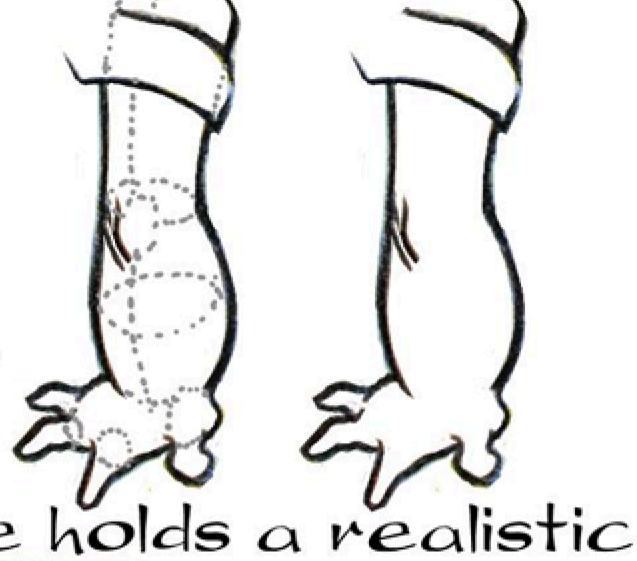

DO NOT BE TOO FLUFFY!



STRAIGHT LINES
are not forgotten!
Use them to accent weights!

FLUFFINESS evolves from keeping REALISTIC FORM

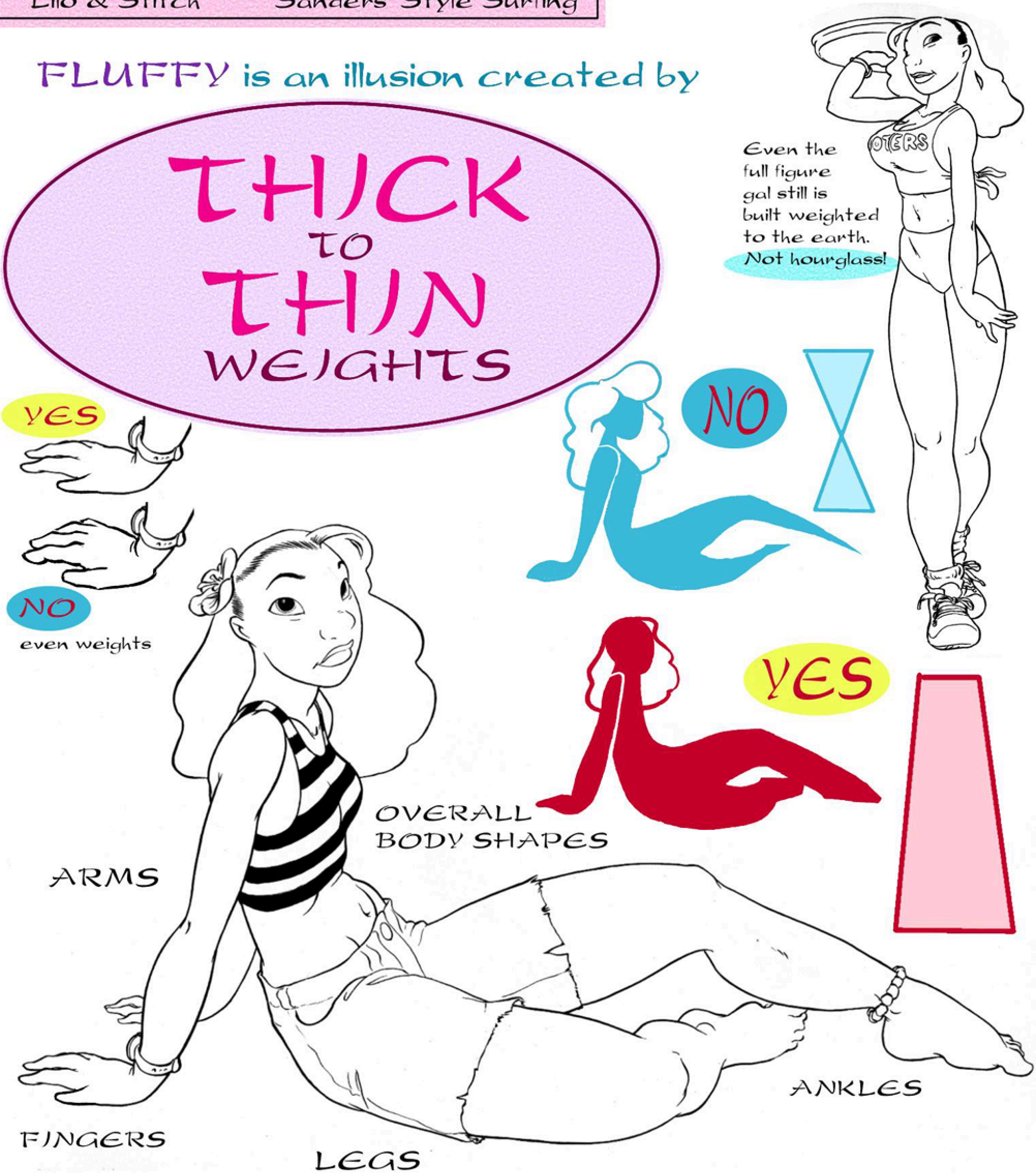




Even the simplest/cartoony shape holds a realistic Live Action sensibility to its form handling.

FLUFFY is an illusion created by

THICK to THIN WEIGHTS

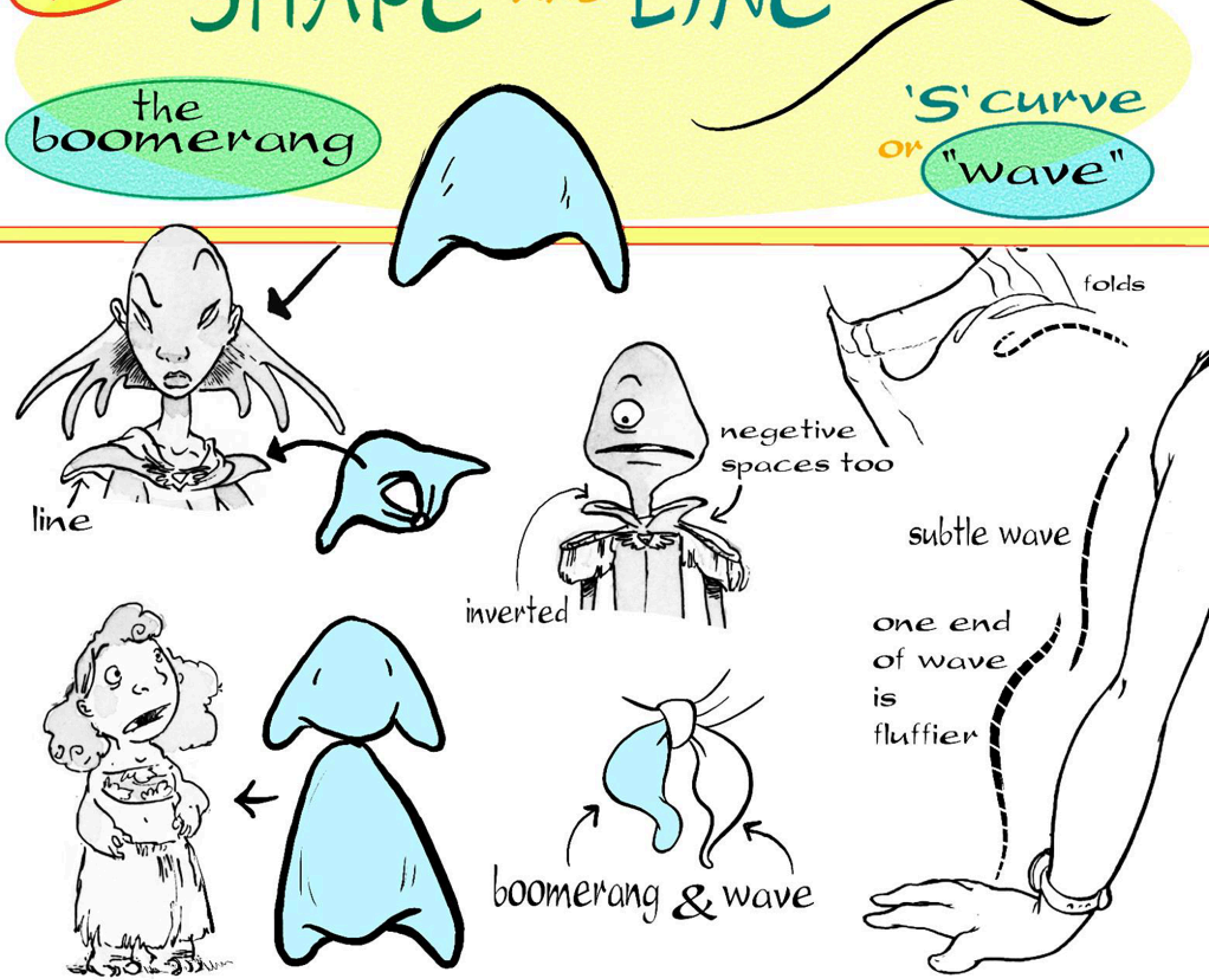


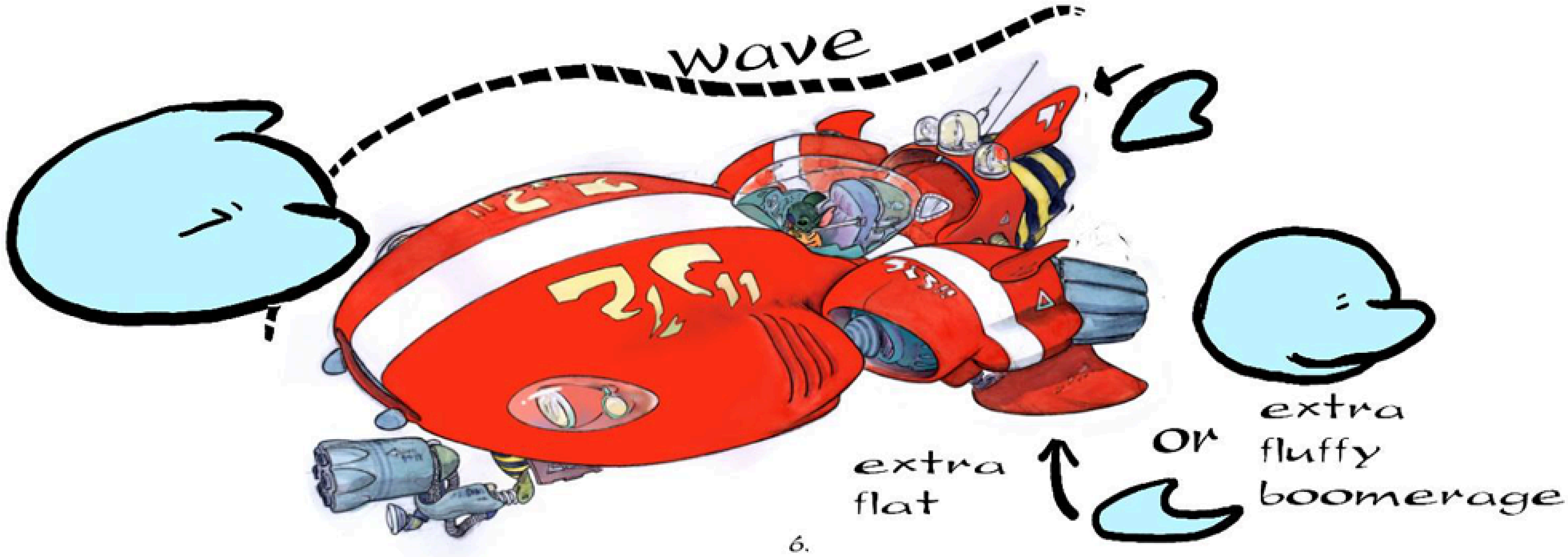
Even the full figure gal still is built weighted to the earth. Not hourglass!

OTERS
YES
NO
even weights
NO
YES
OVERALL BODY SHAPES
ARMS
FINGERS
LEGS
ANKLES

GRAVITY is a heavy design factor!

KEY SHAPE AND LINE


the boomerang
'S' curve
or
"wave"
folds
line
negetive spaces too
inverted
subtle wave
one end of wave is fluffier
boomerang & wave


wave
extra flat
or
extra fluffy boomerage

"How can solid characters work in a water color world ?"

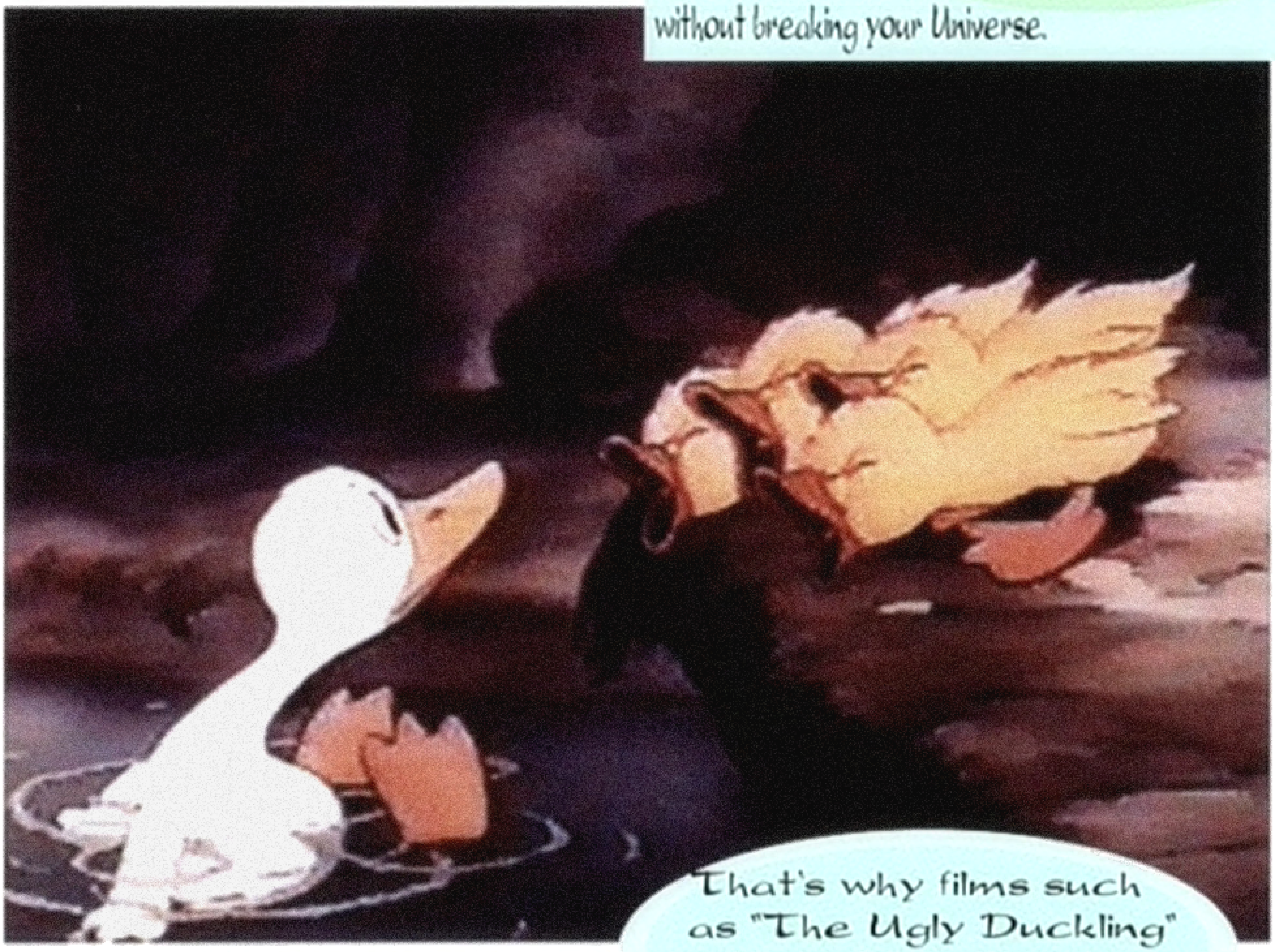
Style is created of Line, Shape, & Form.

Follow a select pallette of
Line - Line Handling
Shapes - Shape Handling
Form - Form Handling
(Just as you would a pallette of Color)

L.S.F. Pallettes create your Design Universe!

The L.S.F. talked about in this surfing guide is your Pallette for the Sanders' Style!

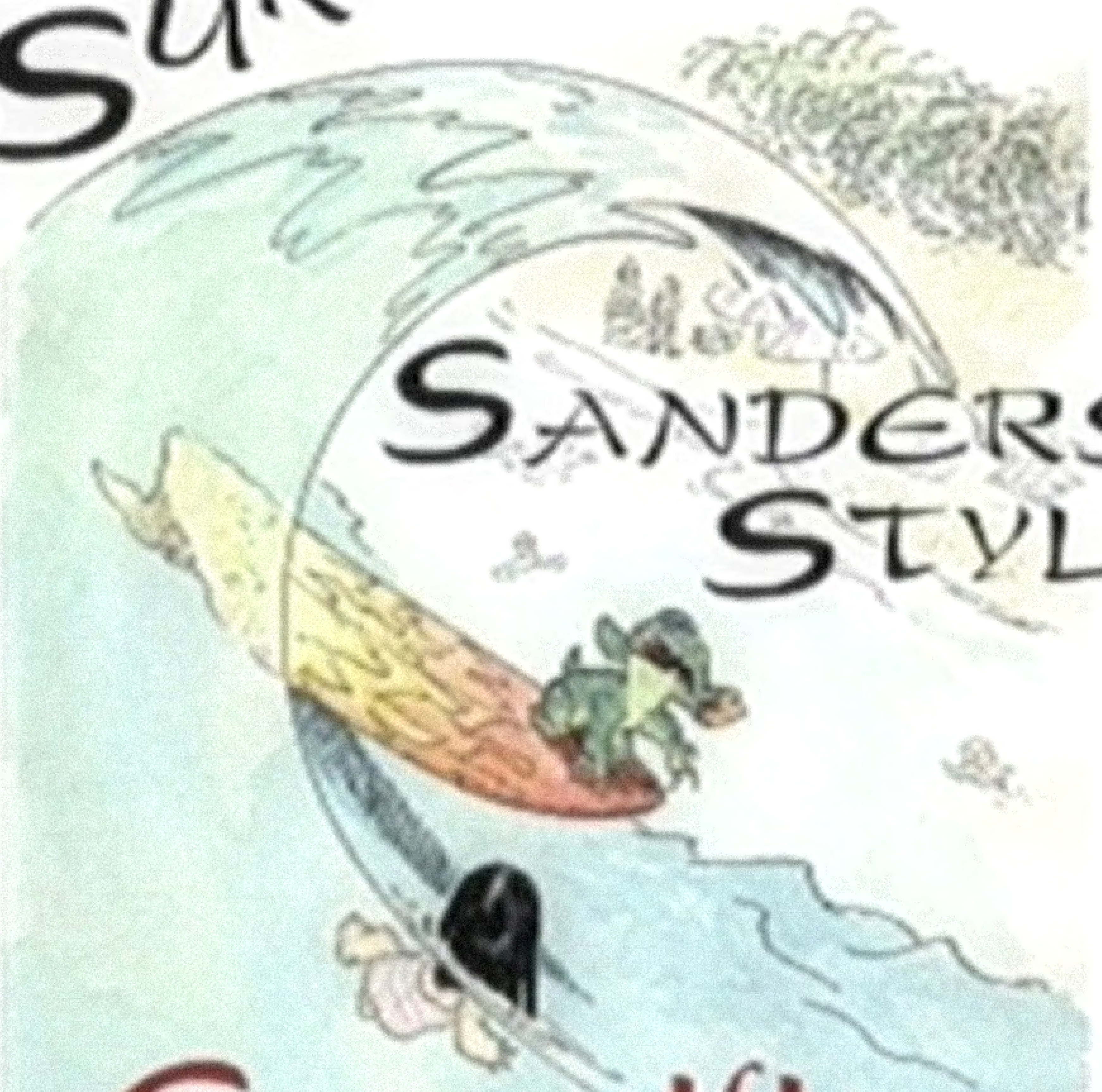
Stick to these pallettes and you will be able to throw in any texture (say water colors & solid inks) without breaking your Universe.



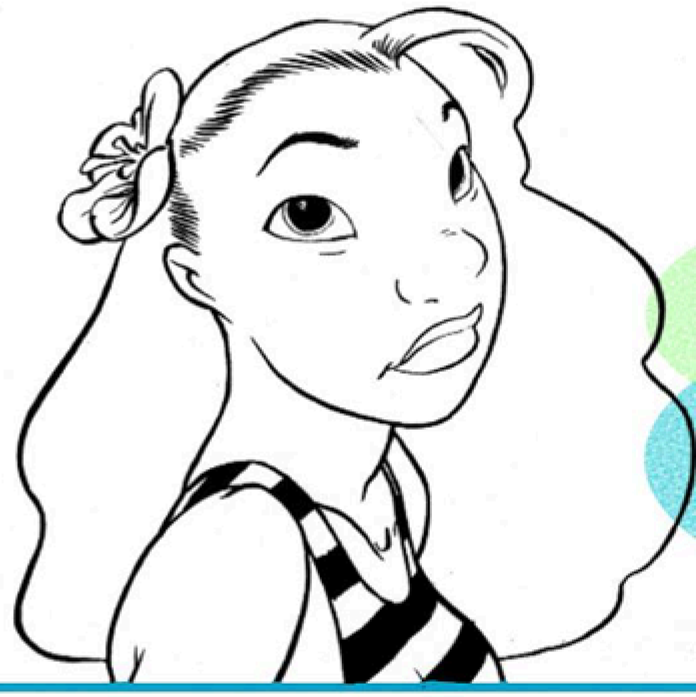
That's why films such as "The Ugly Duckling" mix medias without mixing styles.

LILO & STITCH'S

SURFING THE SANDERS' STYLE Specifics!

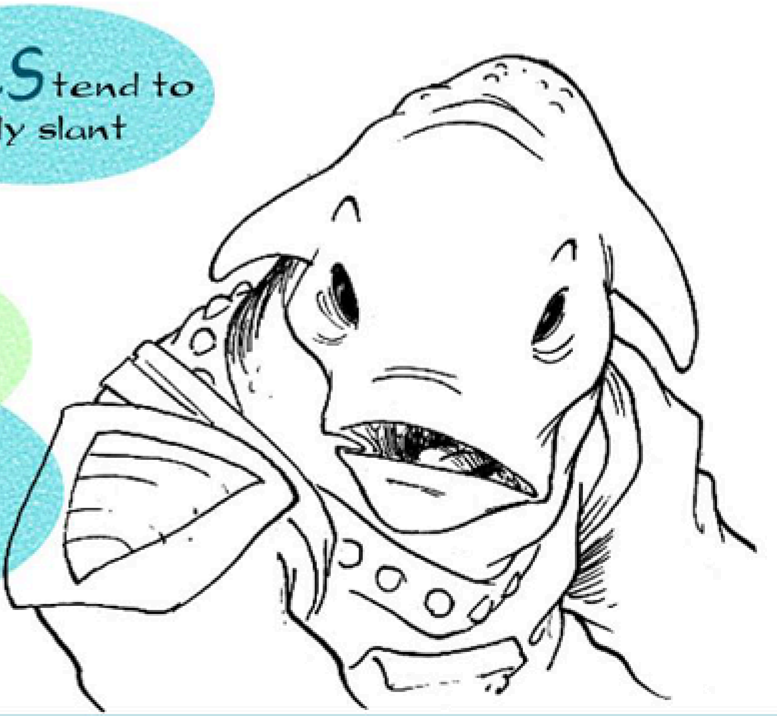


SANDERS SPECIFICS

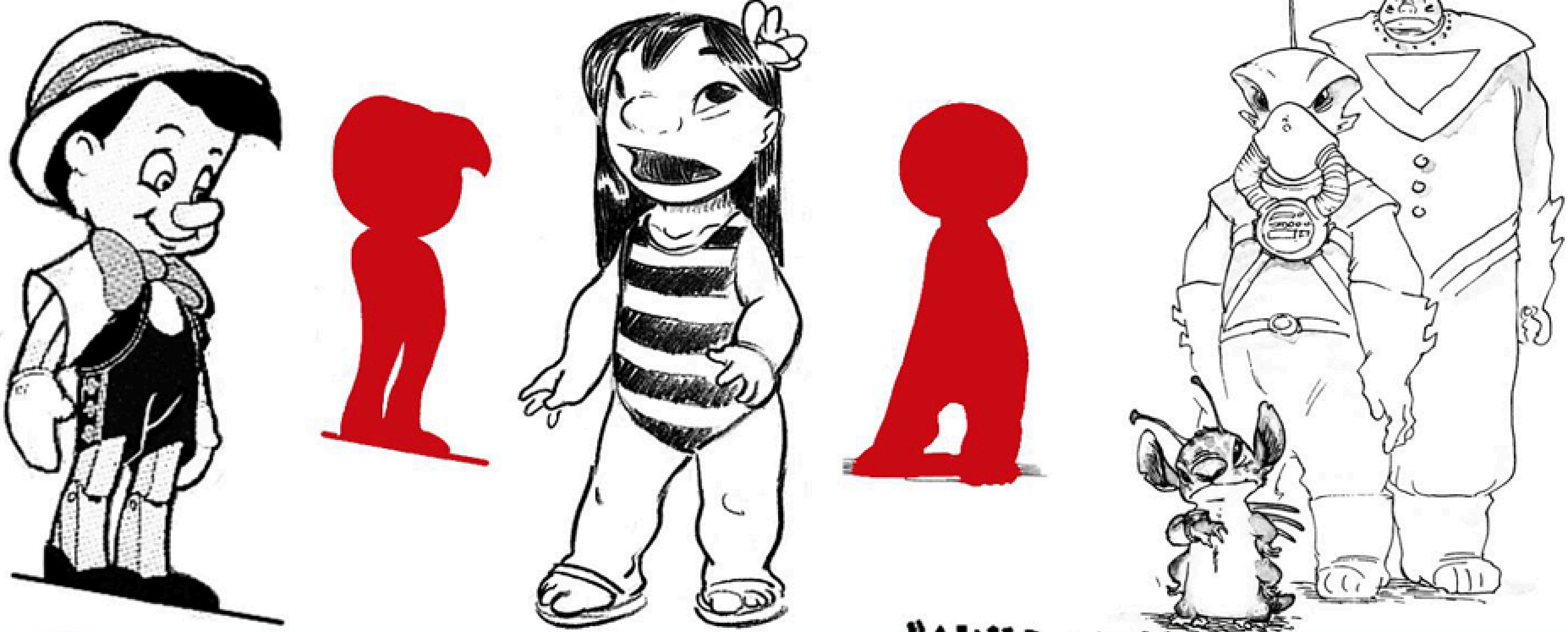


EYES tend to slightly slant

CRANIUM: EYES sit high and wide apart with a short FOREHEAD

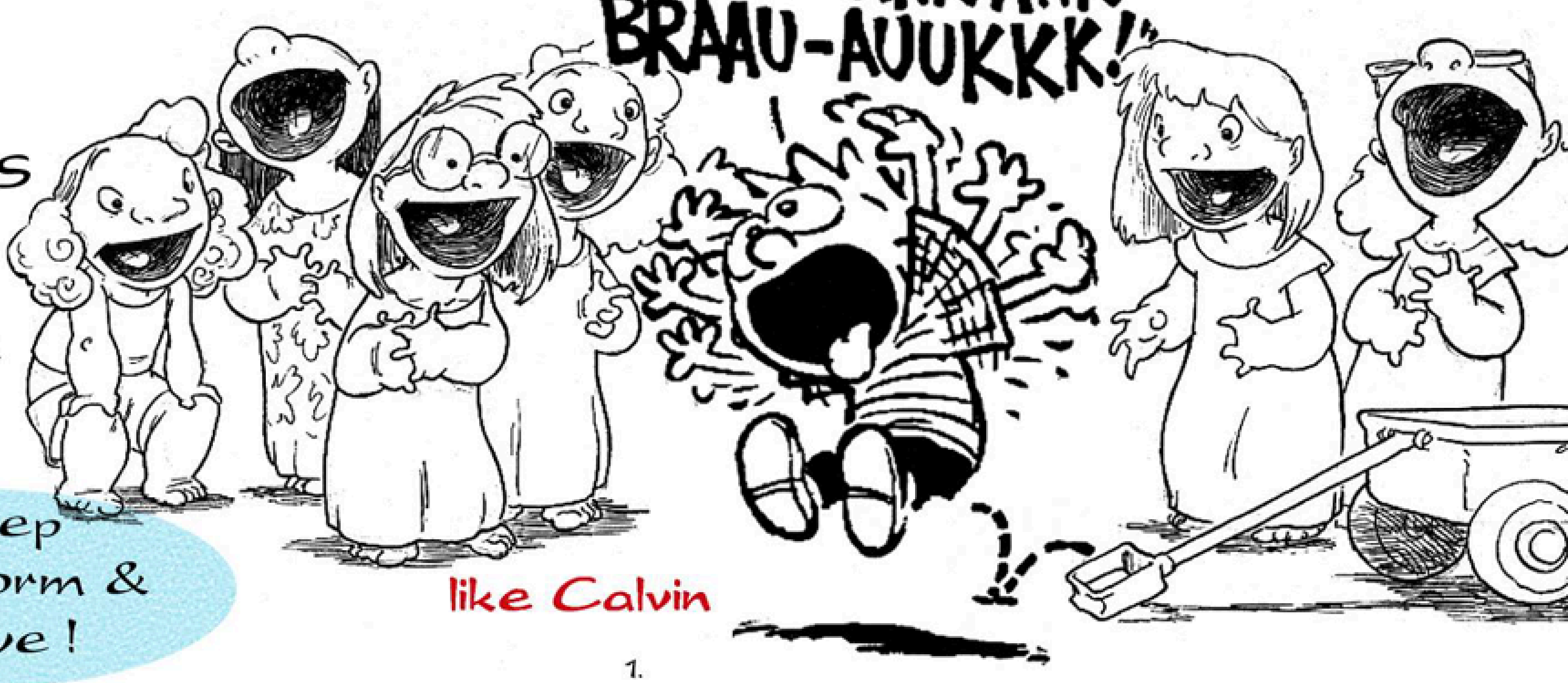


WEIGHT normally put into Disney hair fluff drops down into the ankles



MOUTHS can open as if it fills the entire head . . .

but still keep realistic form & perspective !

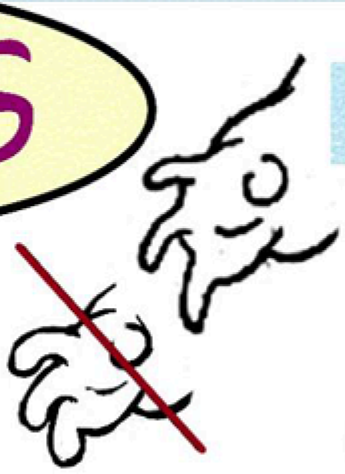

"AWK AWK BRAAU-AUUKKK!"

like Calvin

SANDERS SPECIFICS

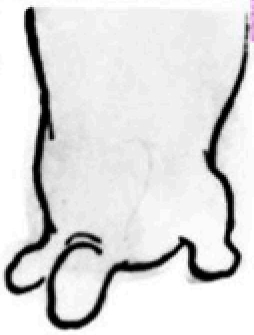
ey-yup thars more !

HANDS



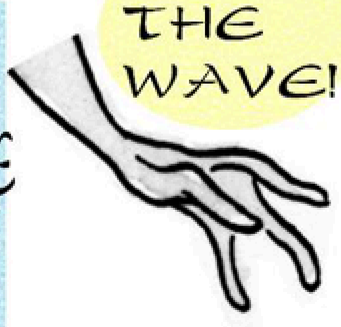
KID OR BIG GUY HANDS

70% PALM 30% FINGER

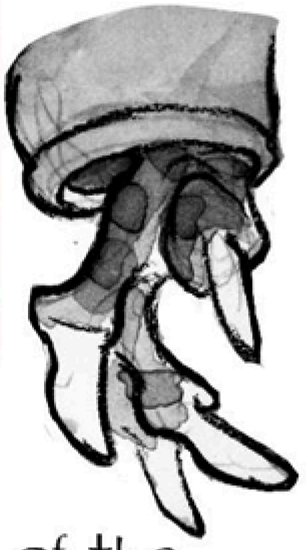


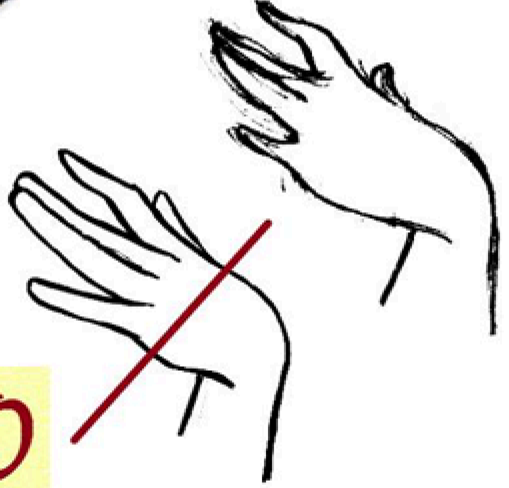
THIN HANDS CAN STILL BE 70% PALM...

NOTE: THE WAVE!



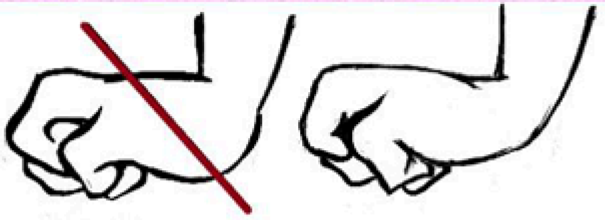
...OR 70% FINGERS 30% PALM



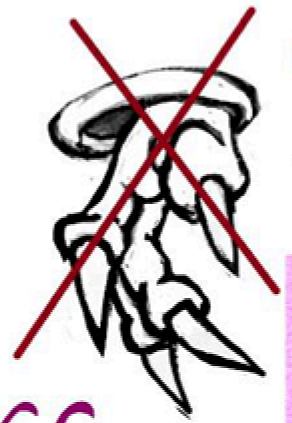


NO EQUAL WEIGHTS

WEIGHT: 70 - 30 % DISTRIBUTION



WEIGHT PUSHES FORWARD
KEEP OFF OF PALM'S HEEL



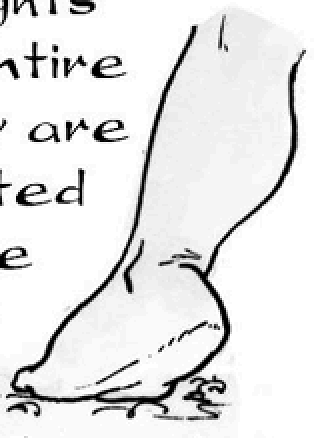
CLAWS

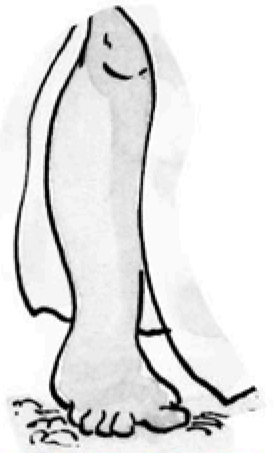
Are part of the finger shape

REMEMBER: CALLIGRAPHIC REALISM

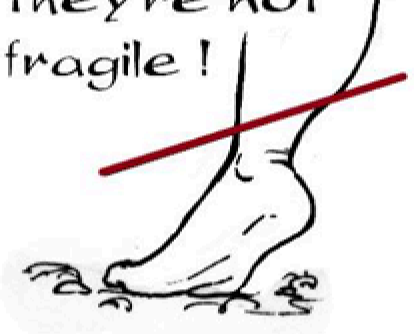
FEET

weights of entire body are planted in the feet





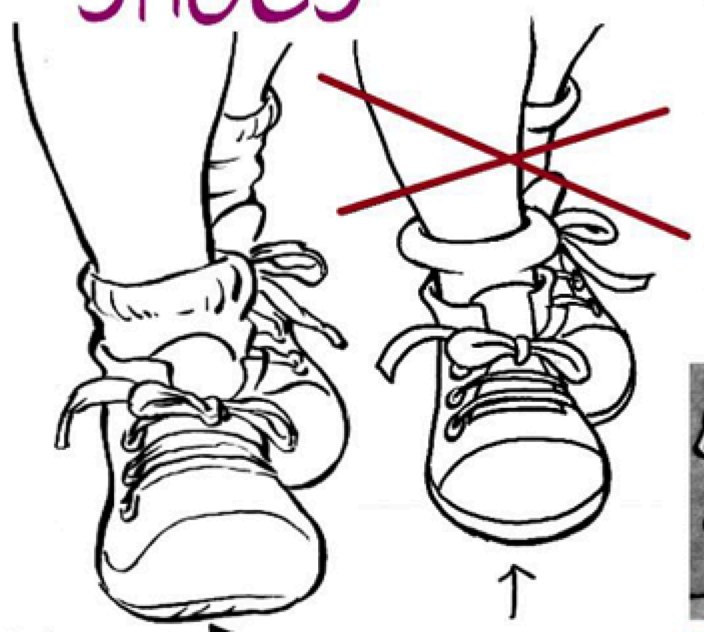
they're not fragile !



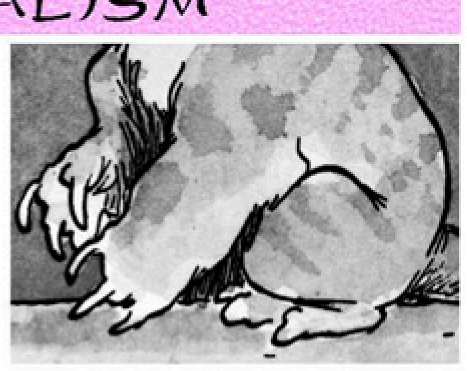
FINGERS and TOES

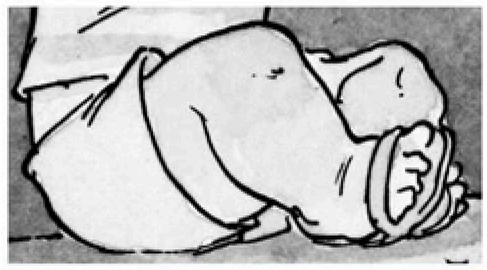
Do not overdraw anatomy of digits !

SHOES



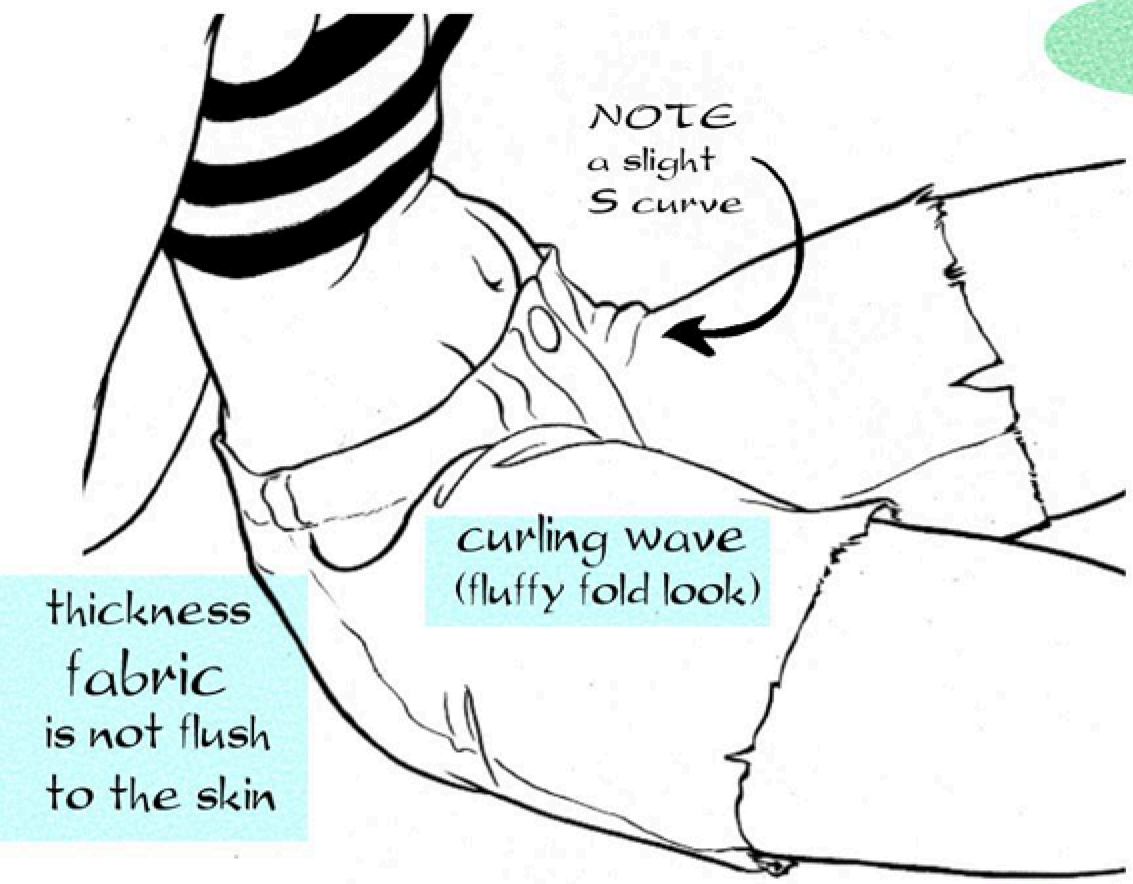
NOTE TURN-UP TOE

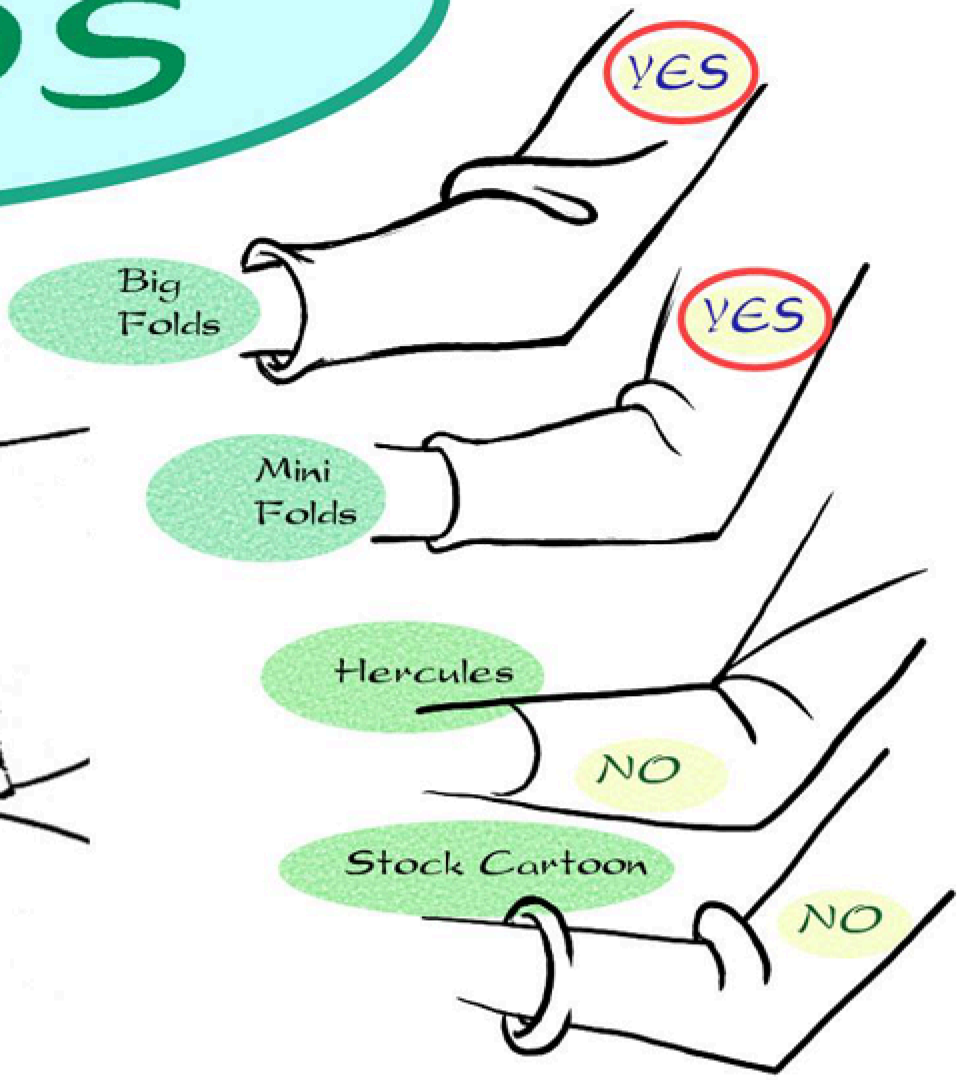


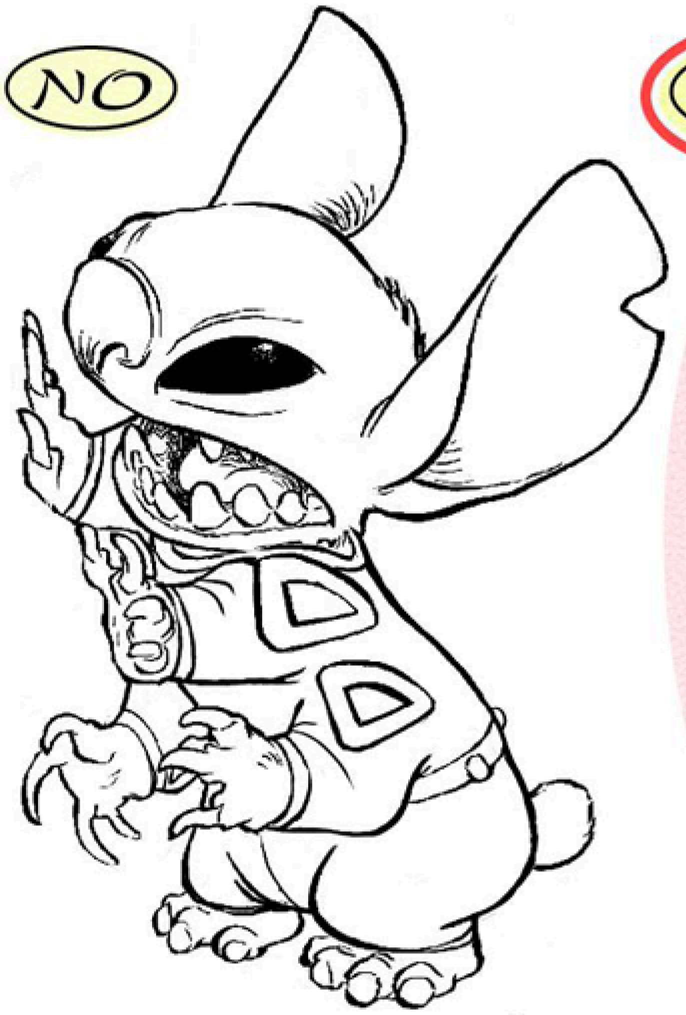


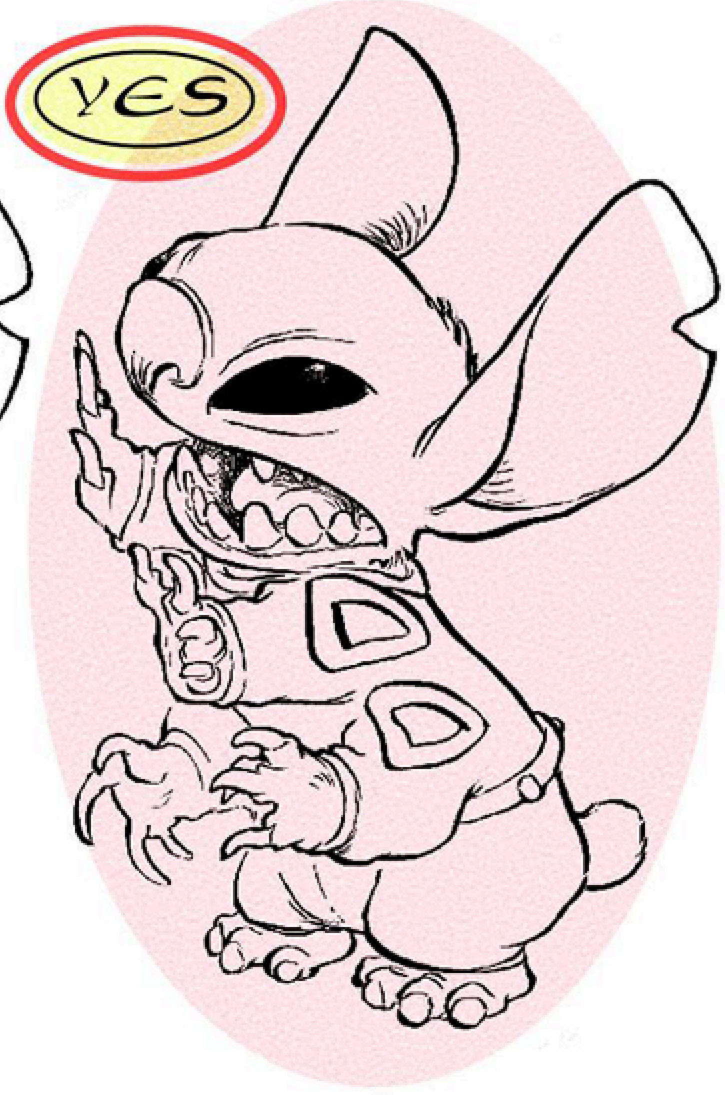
FLUFFY !

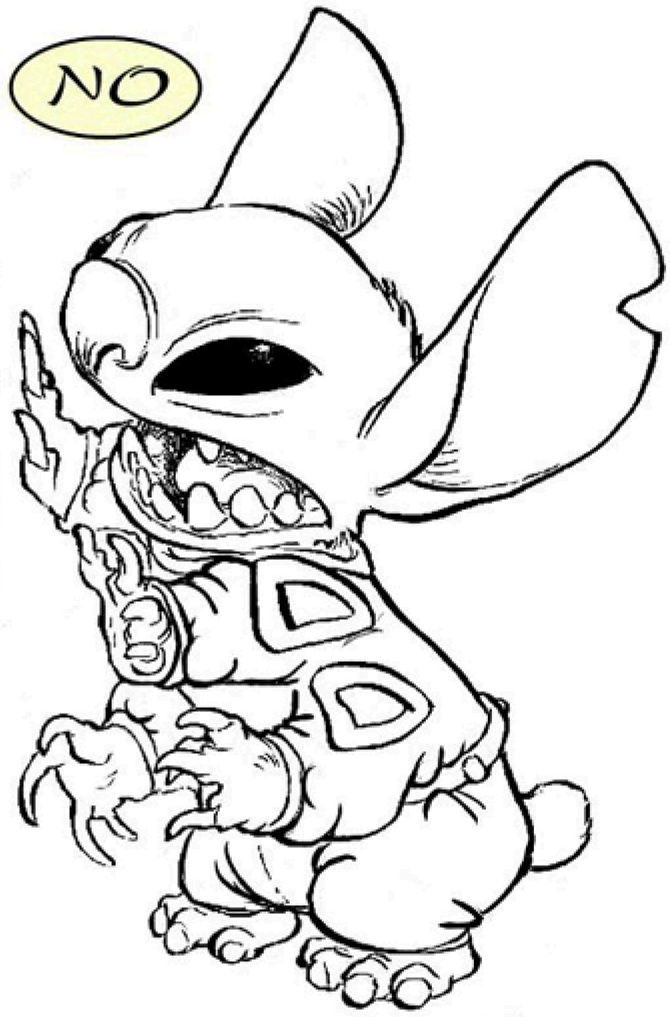
LET'S TALK ABOUT FOLDS


NOTE
a slight
S curve
curling wave
(fluffy fold look)
thickness
fabric
is not flush
to the skin


YES
Big
Folds
YES
Mini
Folds
Hercules
NO
Stock Cartoon
NO





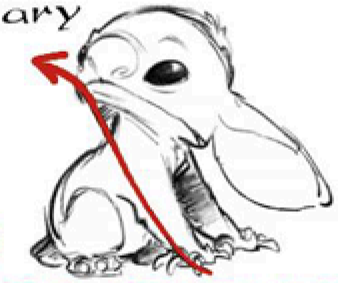


POSING OR WEIGHT DISTRIBUTION

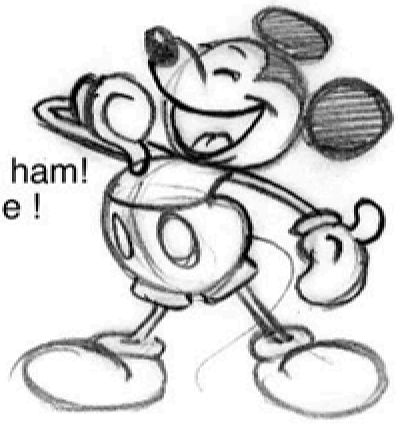
No matter how perfect the shapes and lines are a Chris Sanders' style character will not look on model if posed in stock cute poses.

"Lilo & Stitch" characters have unique personalities. Pose them according to character. They will not look right if posed in cutsie poses used by Mickey Mouse.

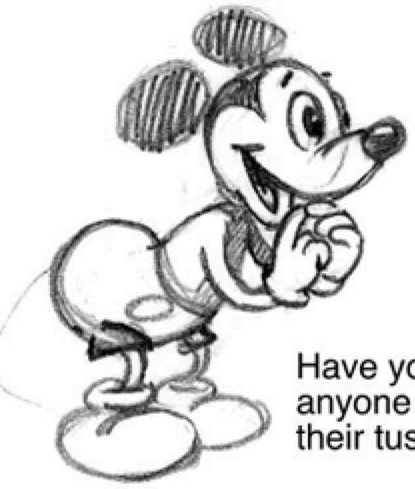
There is always a **FLOW** to the weight - suggesting movement even when the pose is stationary



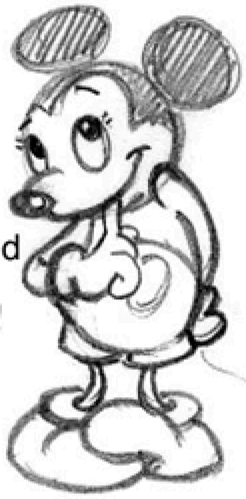
AVOID STATIC WEIGHT DISTRIBUTION!



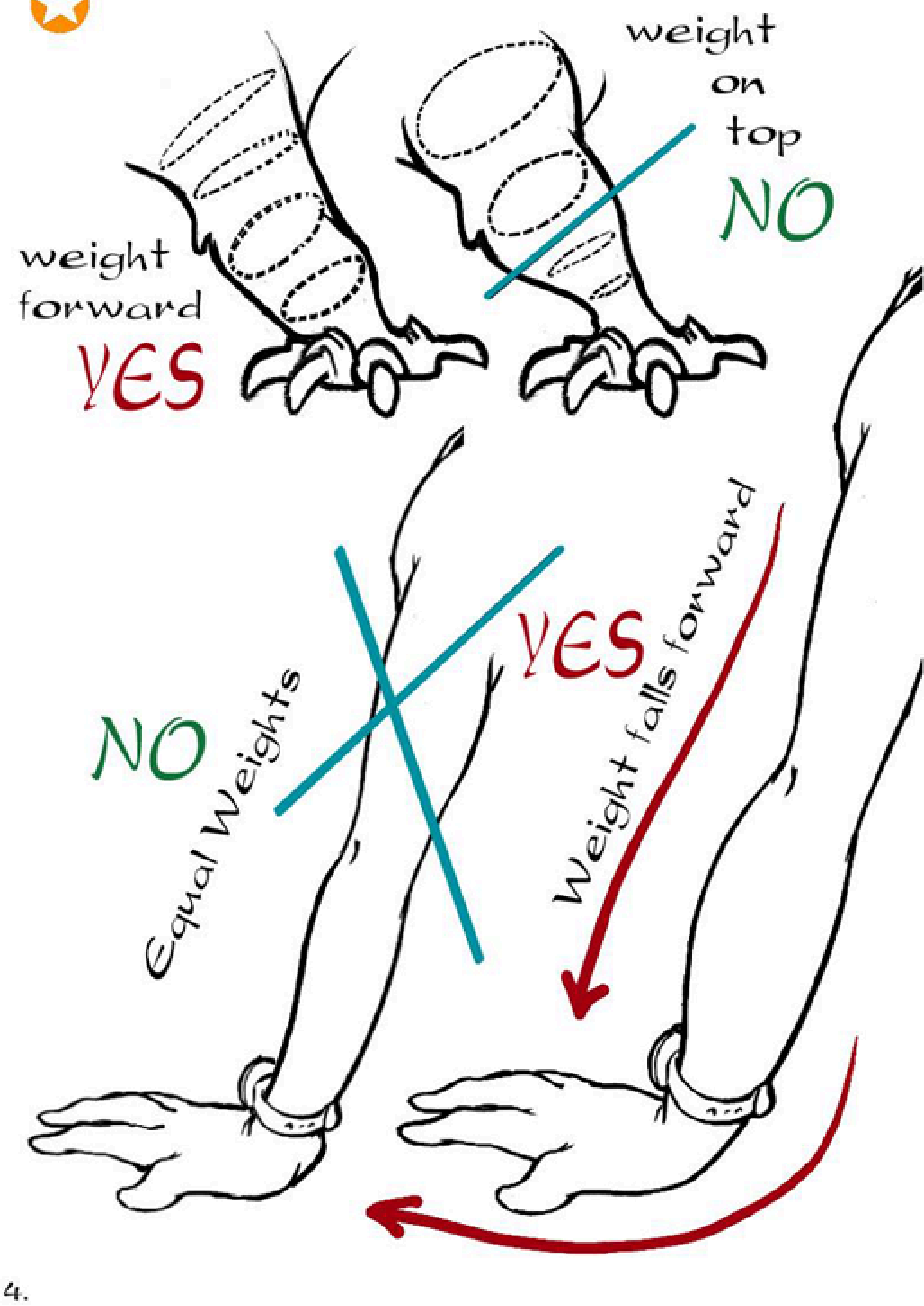
Elbows down, you ham! This aint Vaudeville !



Have you ever seen anyone stand with their tush this far out?



Bluth cute is too, too sugary ! We don't want to send anyone to the dentist !

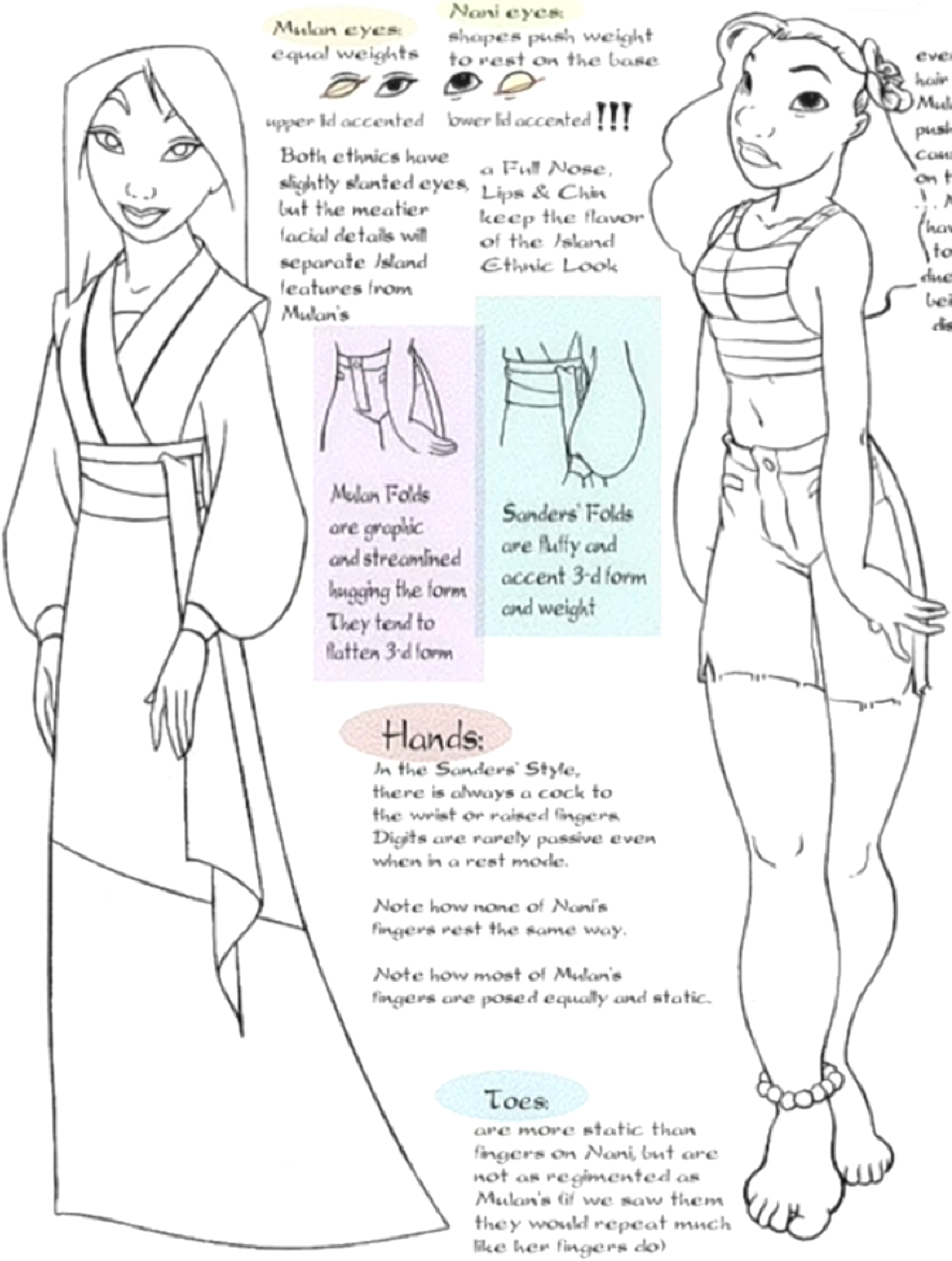


If your pose is something used by Mickey Rooney or Gene Kelly - you're too hammy !!! Use ham only if it is in the story, please !
(Ham = Turkey)

"Lilo & Stitch" Sanders' Style Surfing

Note: Not final model! To be used for designing ANY Sanders character

Mulan v/s Nani



Mulan eyes: equal weights

upper lid accented

Nani eyes: shapes push weight to rest on the base

lower lid accented !!!

Both ethnics have slightly slanted eyes, but the meatier facial details will separate Island features from Mulan's

a Full Nose, Lips & Chin keep the flavor of the Island Ethnic Look

even though Nani's hair is fluffier than Mulan's, weight pushes downward causing less mass on the forehead. Mulan seems to have more hair on top than Nani due to weights being equally distributed

Mulan Folds are graphic and streamlined hugging the form They tend to flatten 3-d form

Sanders' Folds are fluffy and accent 3-d form and weight

Hands:

In the Sanders' Style, there is always a cock to the wrist or raised fingers. Digits are rarely passive even when in a rest mode.

Note how none of Nani's fingers rest the same way.

Note how most of Mulan's fingers are posed equally and static.

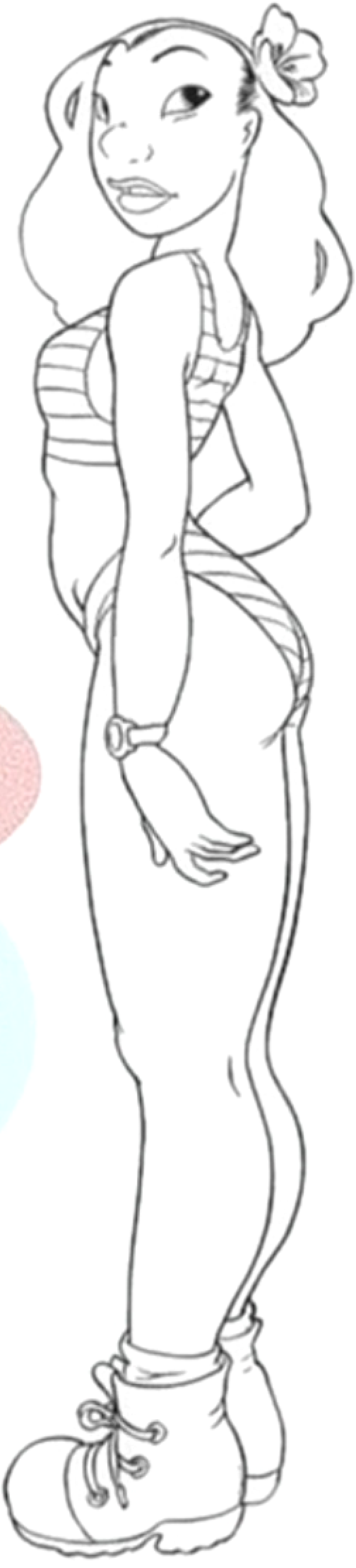
Toes:

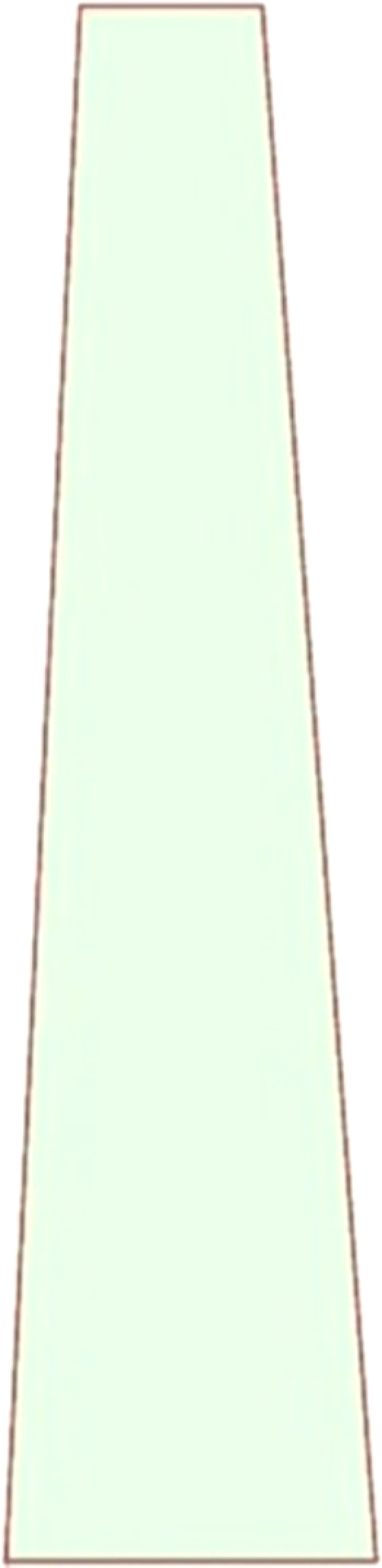
are more static than fingers on Nani, but are not as regimented as Mulan's (if we saw them they would repeat much like her fingers do)

The next couple of pages highlight the differences between Nani and Mulan's designs.

This comparison is to show not just the variations of form and shape between two heroines, but also serve as a general guide to discern how to change a past style into a new Sanders' Style.

This comparison should be applied when designing any character for "Lilo & Stitch".





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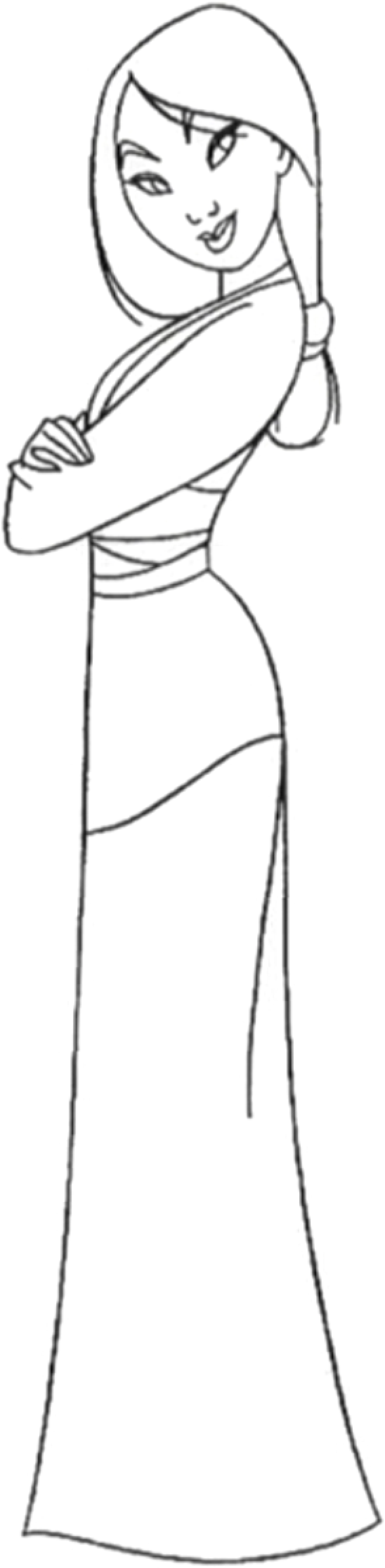

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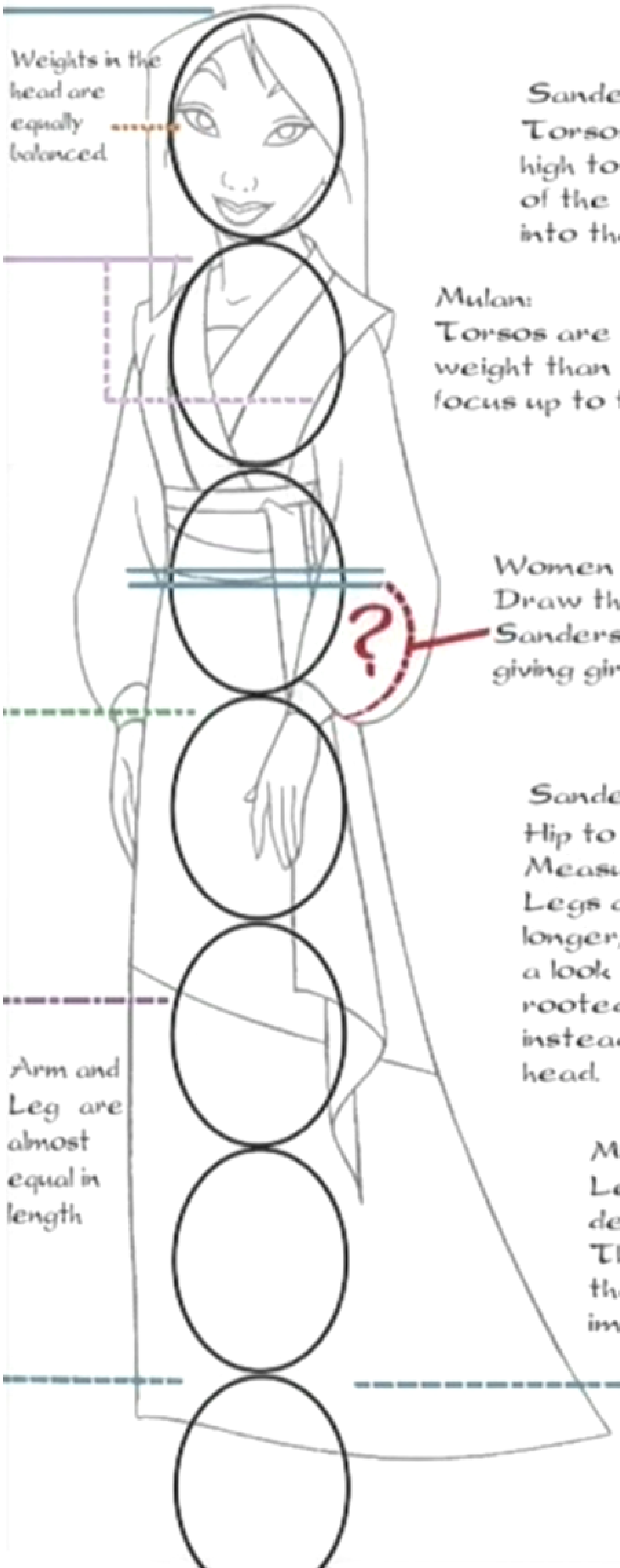


Weights in the head are equally balanced

Arm and Leg are almost equal in length

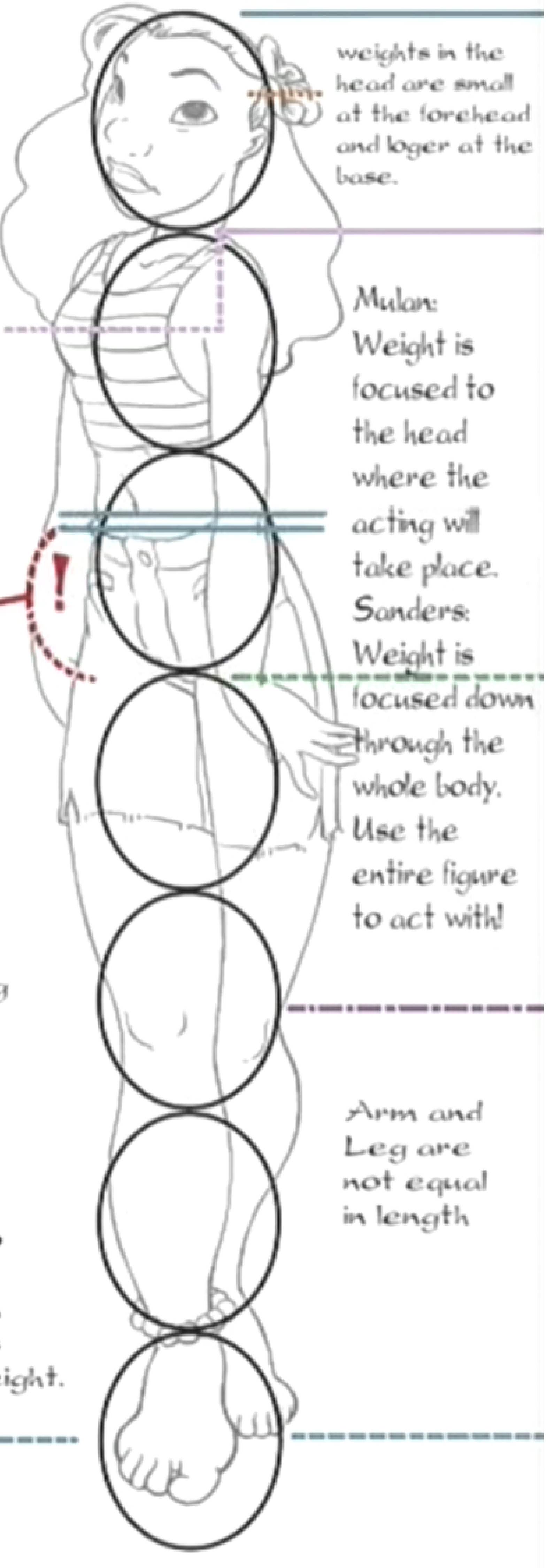
Sanders:
Torsos are small and high to shift the bulk of the weight down into the larger hips.

Mulan:
Torsos are of greater weight than hips to shift focus up to the head.

Women have wombs. Draw them in the Sanders' Style by giving girls bellies.

Sanders:
Hip to Floor Measurements:
Legs are larger and longer, thusly creating a look of weight rooted to the base instead of to the head.

Mulan:
Legs taper off to delicate ankles. The farther from the head, the less important the weight.



weights in the head are small at the forehead and loger at the base.

Mulan:
Weight is focused to the head where the acting will take place.

Sanders:
Weight is focused down through the whole body. Use the entire figure to act with!

Arm and Leg are not equal in length

"Lilo & Stitch" Sanders' Style Surfing

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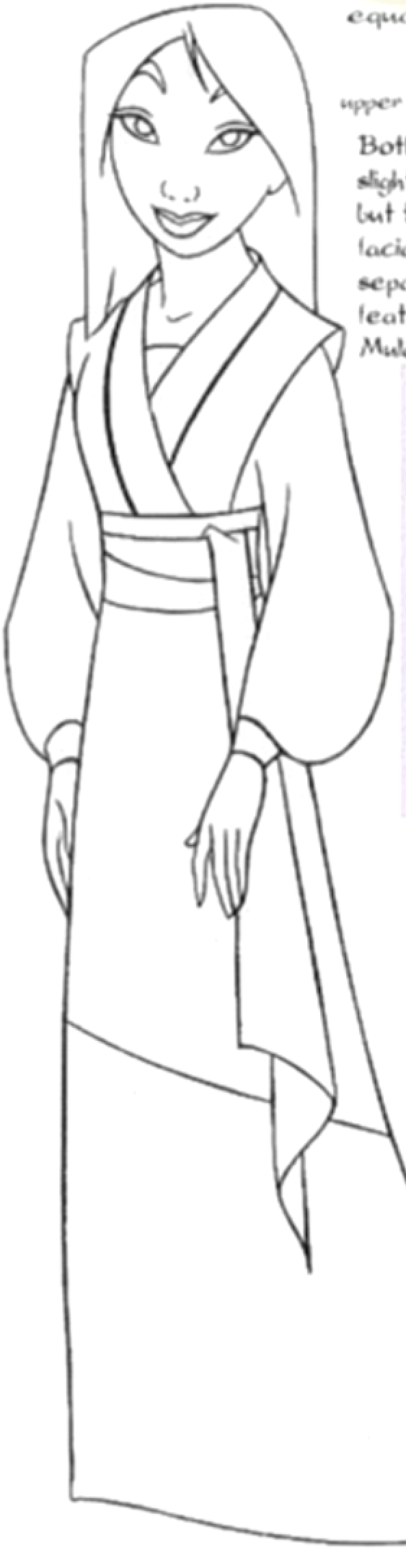
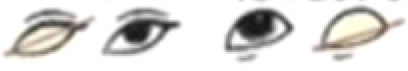
Mulan v/s Nani



Mulan eyes:
equal weights

Nani eyes:
shapes push weight
to rest on the base



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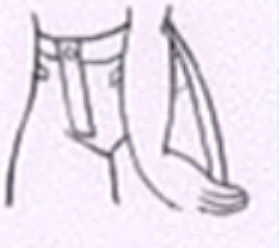

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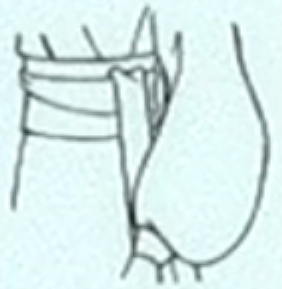

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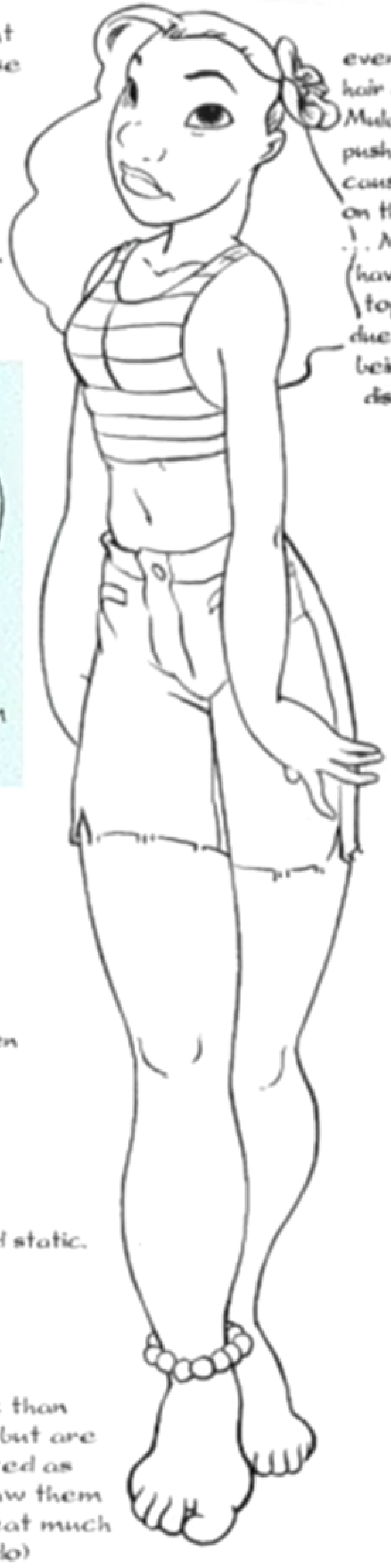
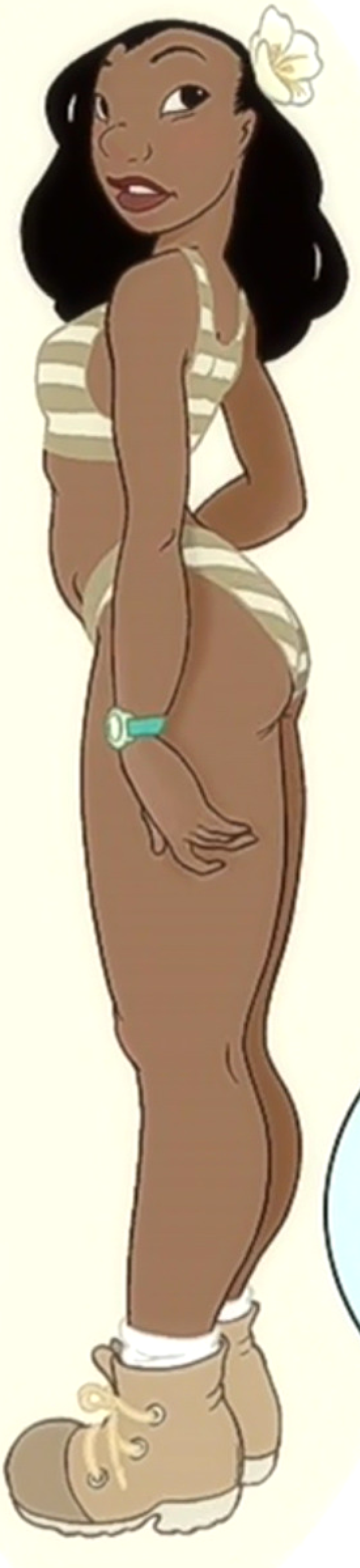
Toes:

are more static than fingers on Nani, but are not as regimented as Mulan's (if we saw them they would repeat much like her fingers do)



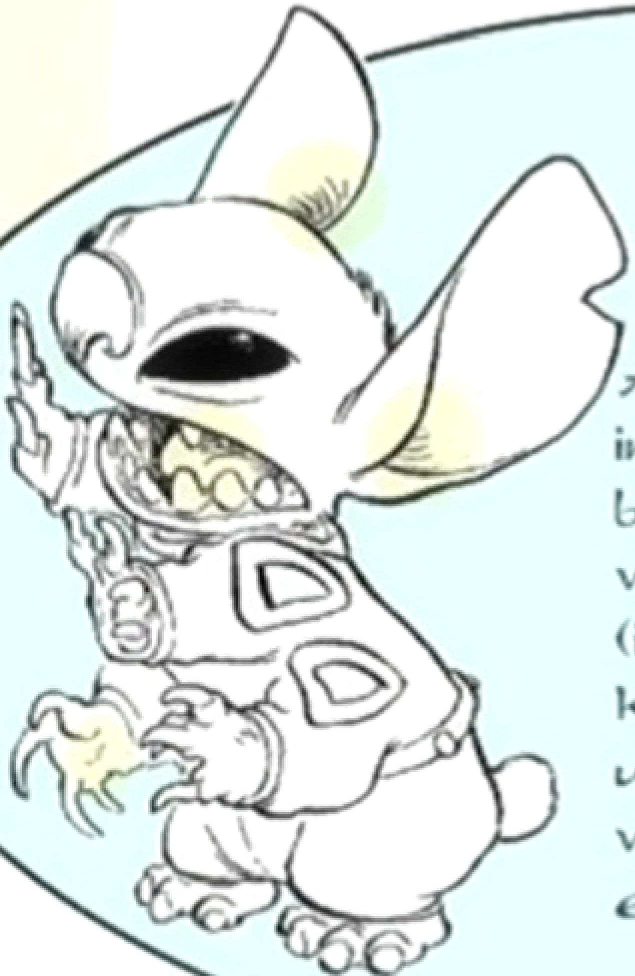
even though Nani's hair is fluffier than Mulan's, weight pushes downward causing less mass on the forehead . Mulan seems to have more hair on top than Nani due to weights being equally distributed



Final Line

(aka: Clean Up)

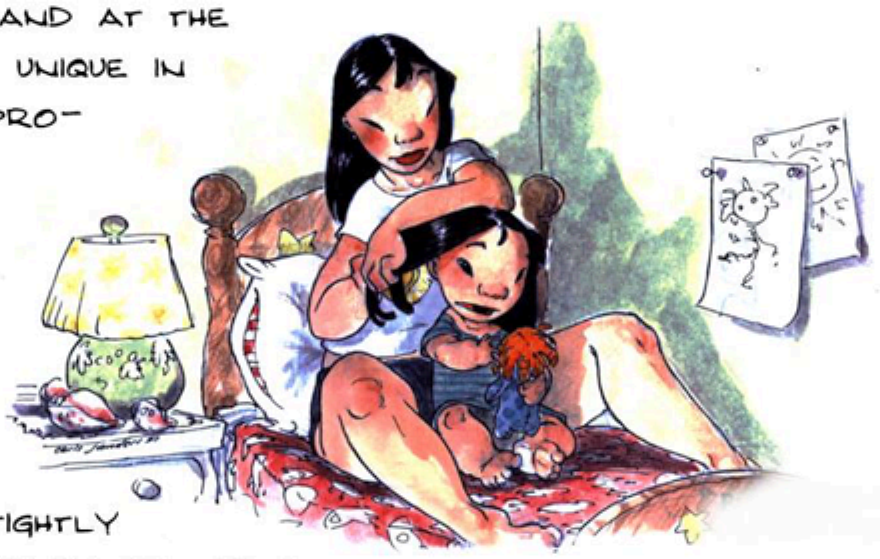
- Use a Natural, Thick / Thin Clean Up Line
- Use the weight of the line to accent the weight of The Form
- Soft 'S' Curves are the Main Line to use
- Make sure the Wave of the 'S' flows the weight of the form forward or weighted toward the Earth.

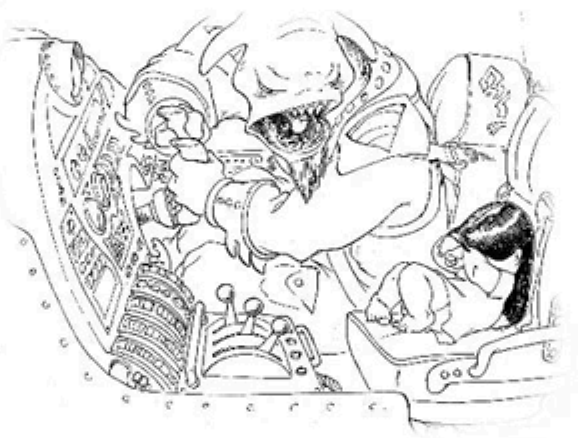


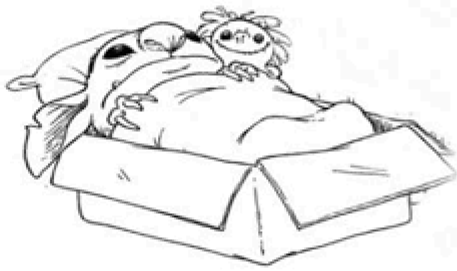
- A repetition of line in key places can be used to accent weight / shadows (ie: the ears or mouth) Keep milage simple by using this repetition only when form needs that extra weight accented.

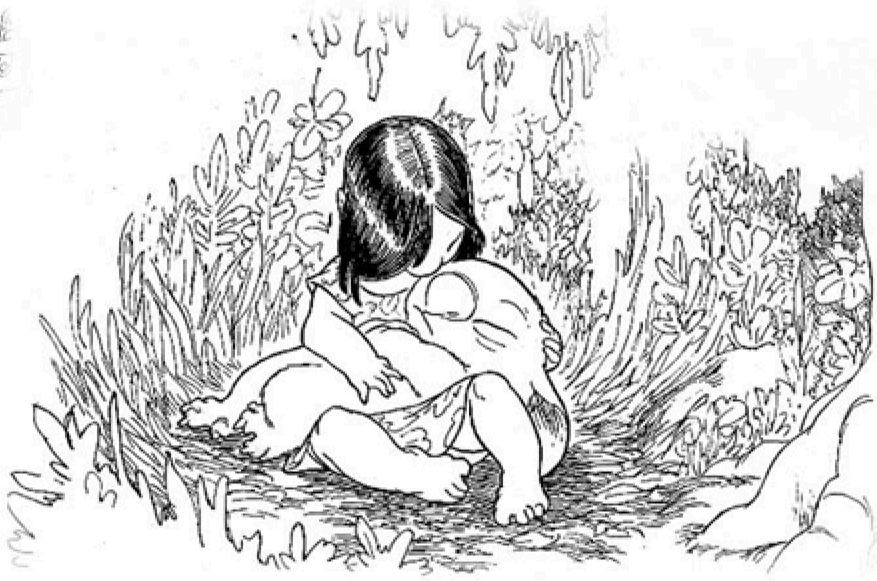
"CUTE AND CREEPY"

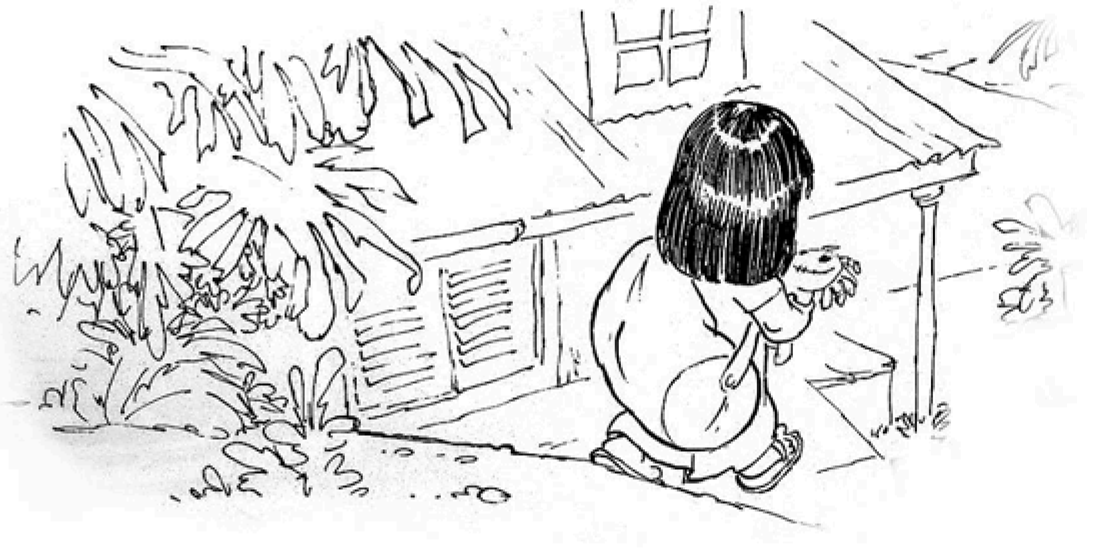
The look of *Lilo and Stitch* derives from Chris Sanders' drawing style. His style hearkens back to thirties notions of line and dimensionality and at the same time is completely unique in its sense of form and proportion. Note the rounded, voluptuous quality of the characters and how well they integrate with their surroundings. Everything is marked by a calligraphic line tightly controlled where necessary but often quite loose and expressive. The shapes he uses are all charming but highly idiosyncratic--undoubtedly cute but also a little, well, creepy.

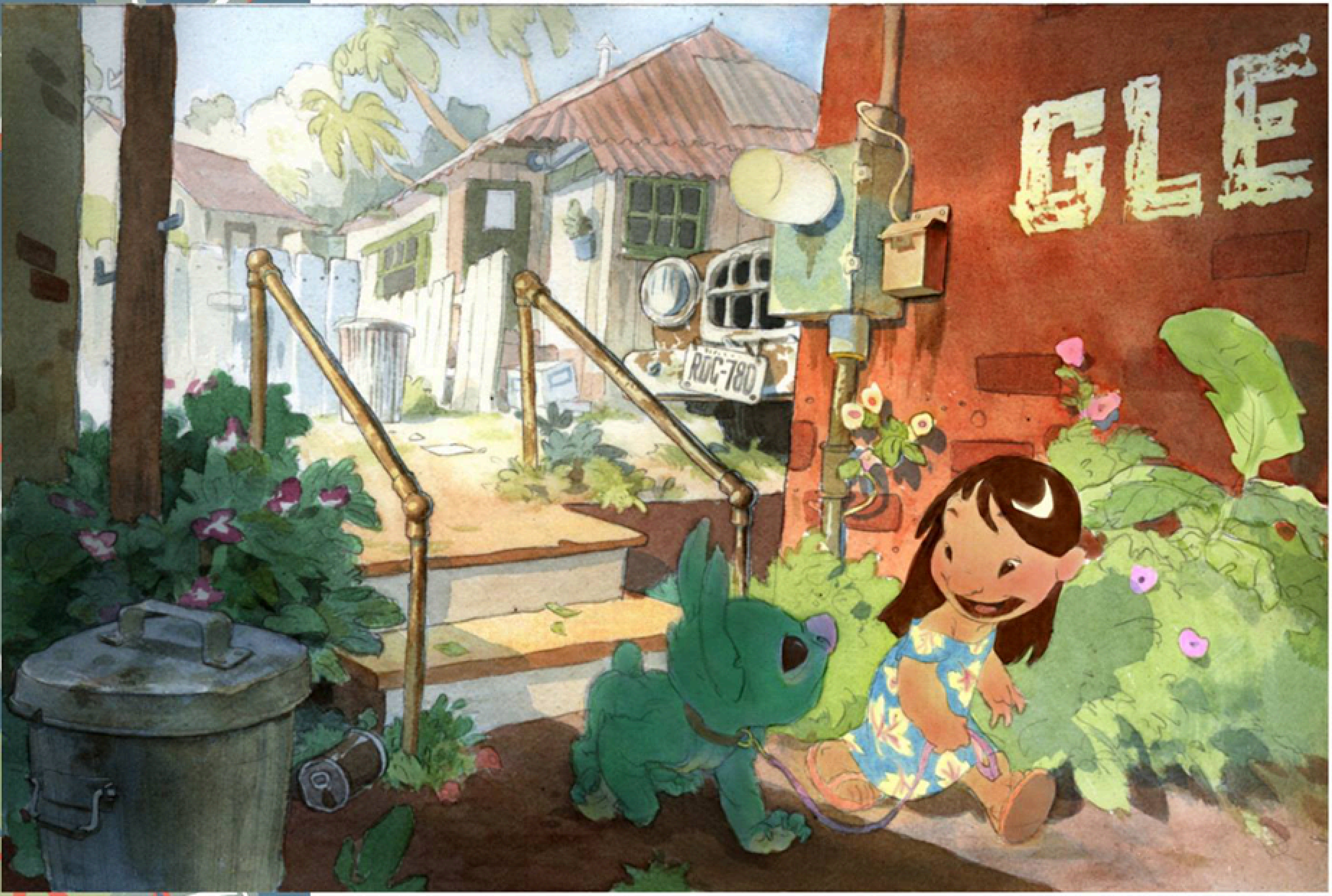








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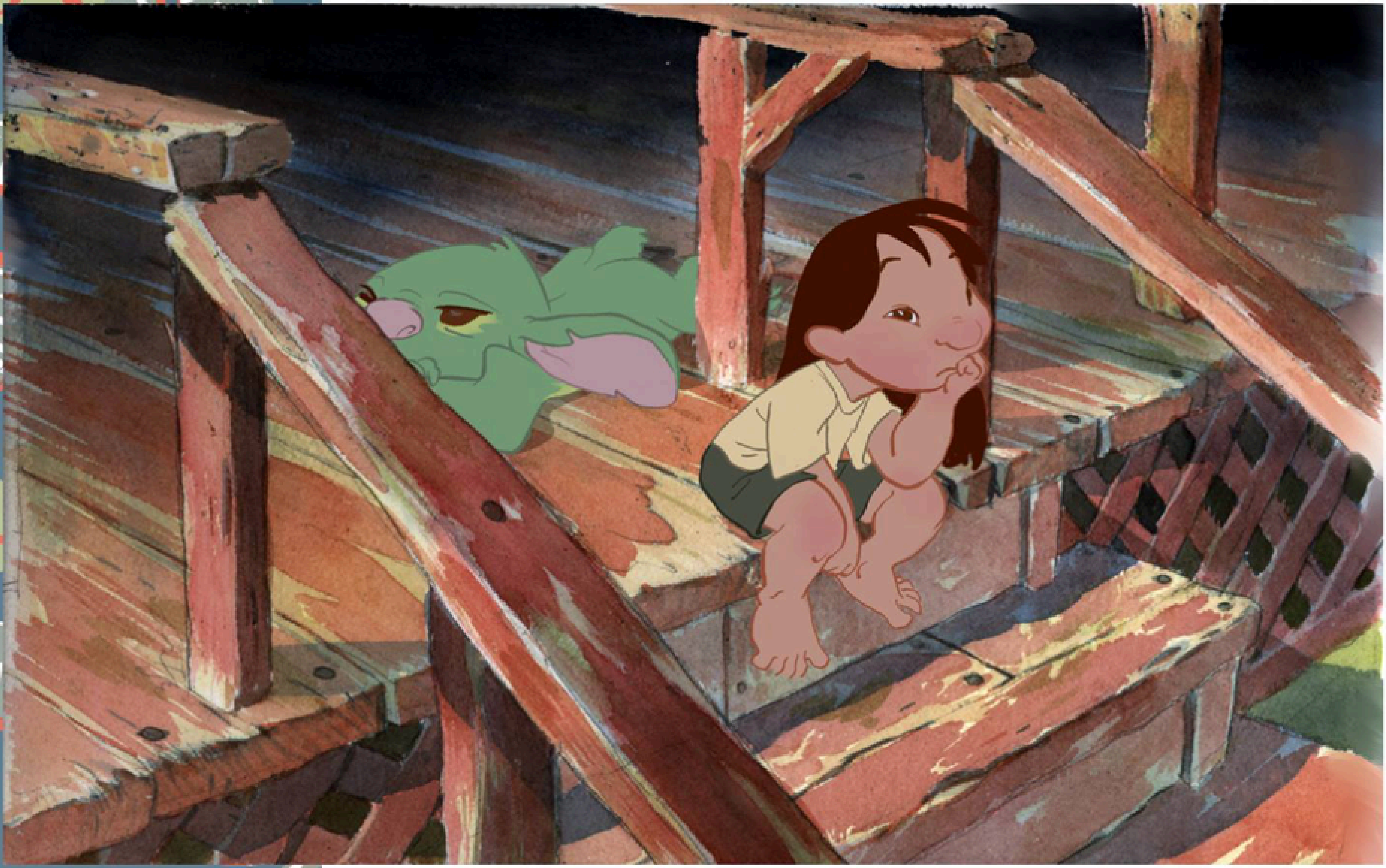
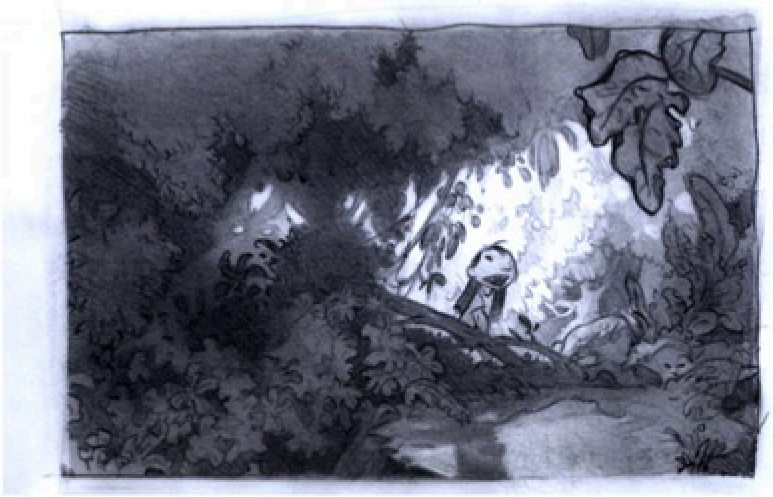
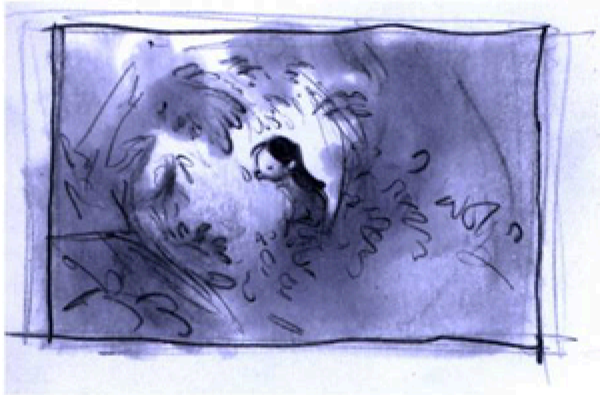


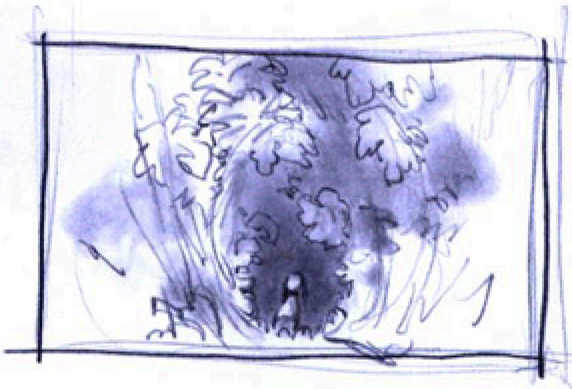
SHELTER

The comfort of shelter is an important emotional component of *Lilo's* visual style. The family house, for example, doesn't stand out in the open but rather rests beneath its protective canopy. Likewise, Lilo can be framed with elements that arch over her in a protective way where possible:

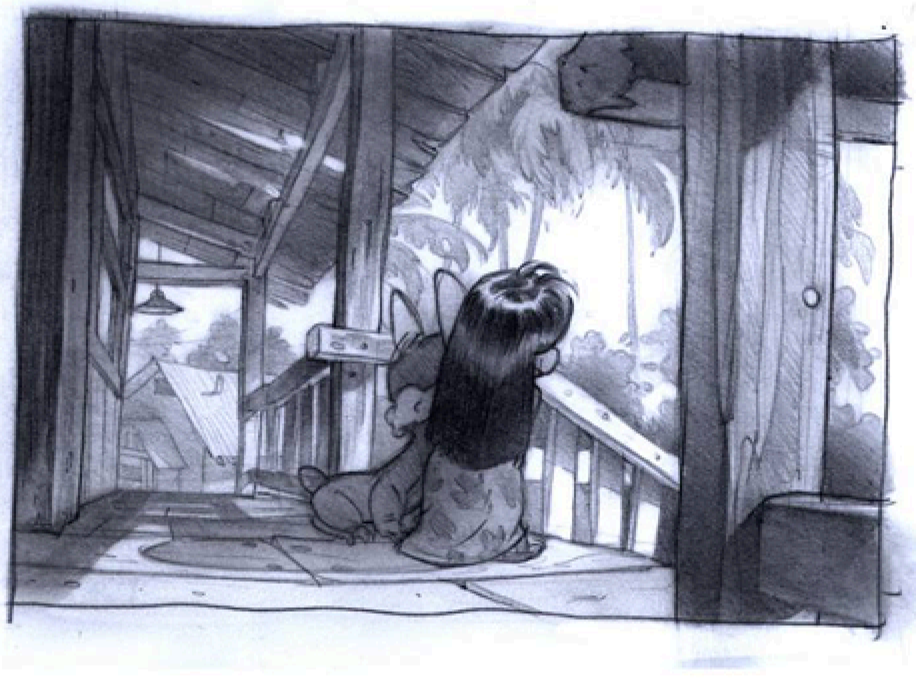


Also use overall compositional curves to reinforce the sheltering feel around Lilo:

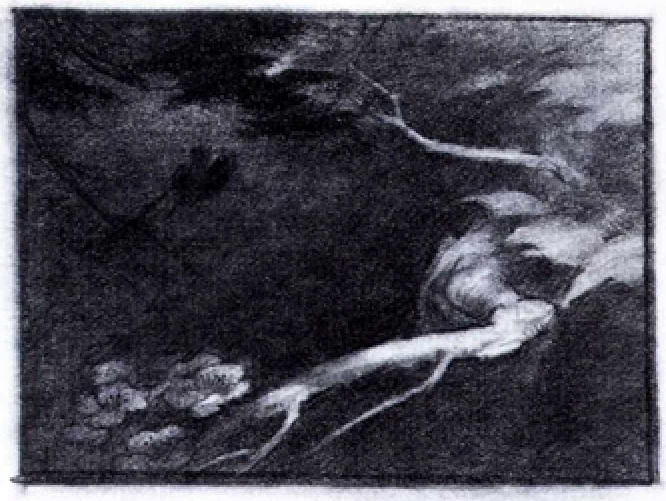


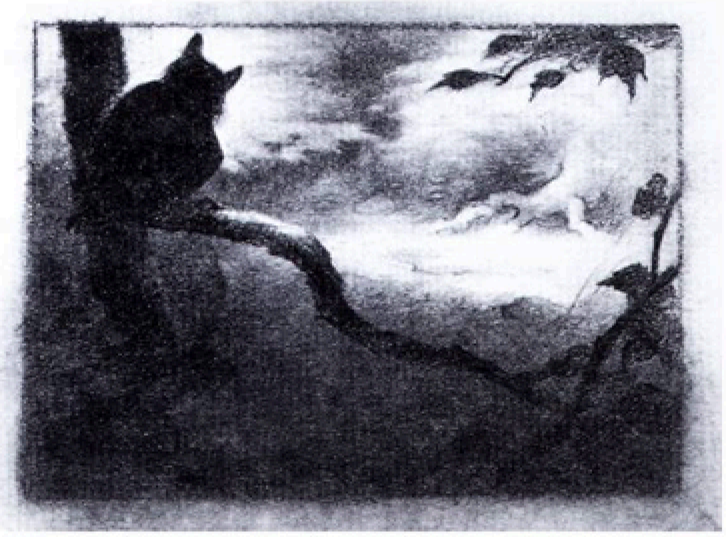


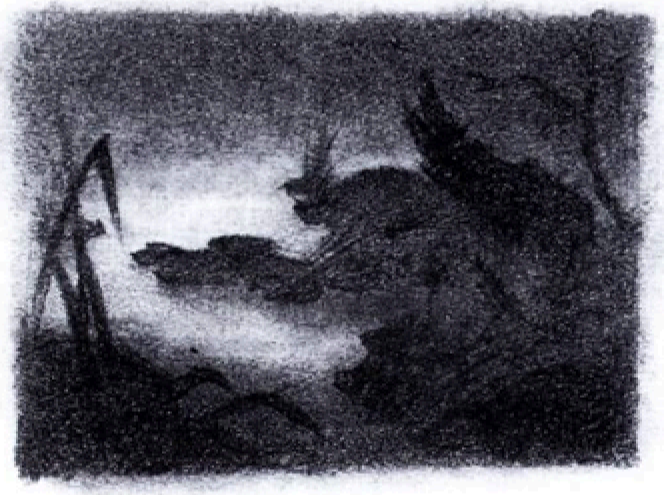
In town, try to achieve this same feeling with archiitectural forms. Use eaves, doorways, covered bridges and walkways for the same emotional effect.

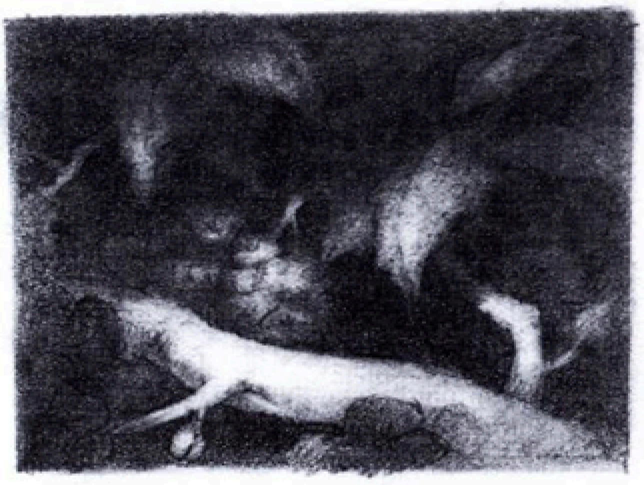


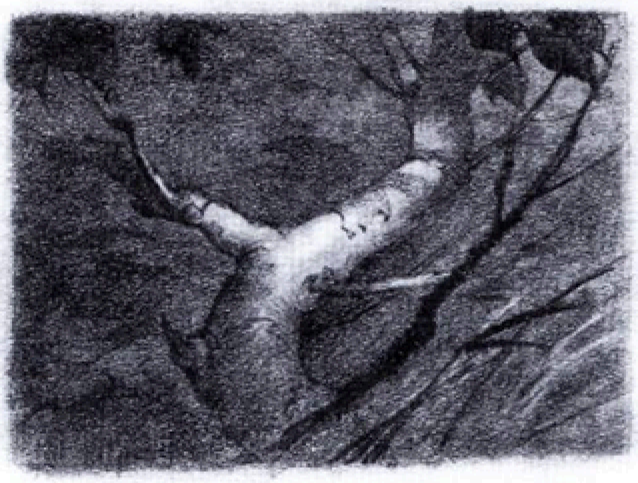
LAYOUT

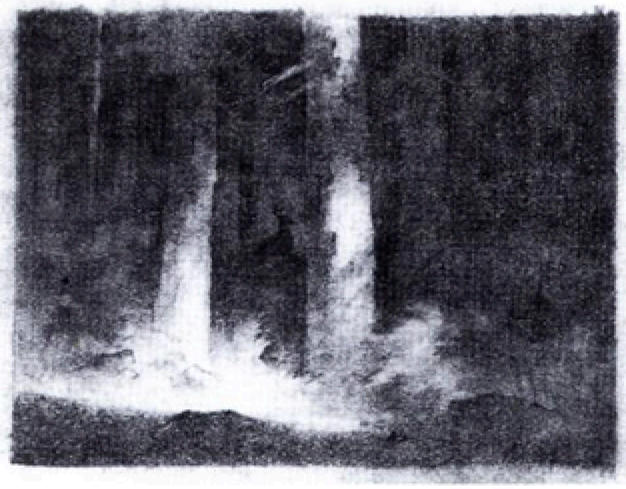


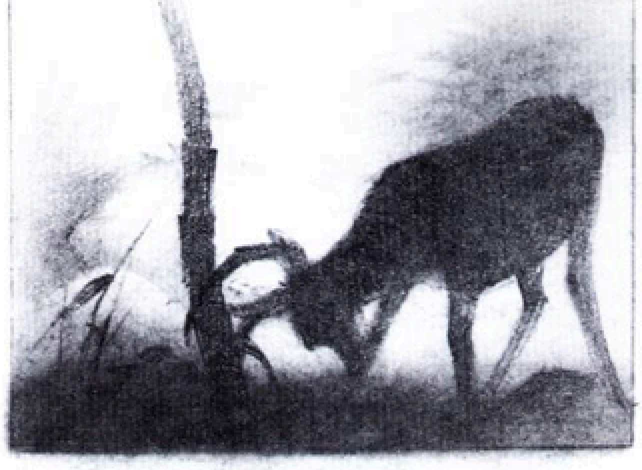


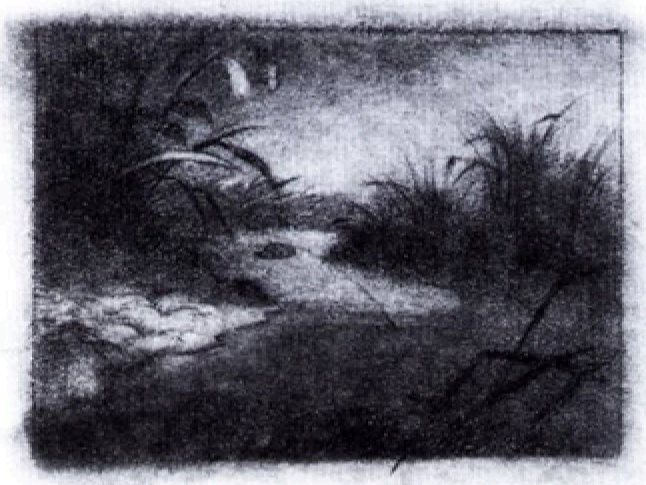


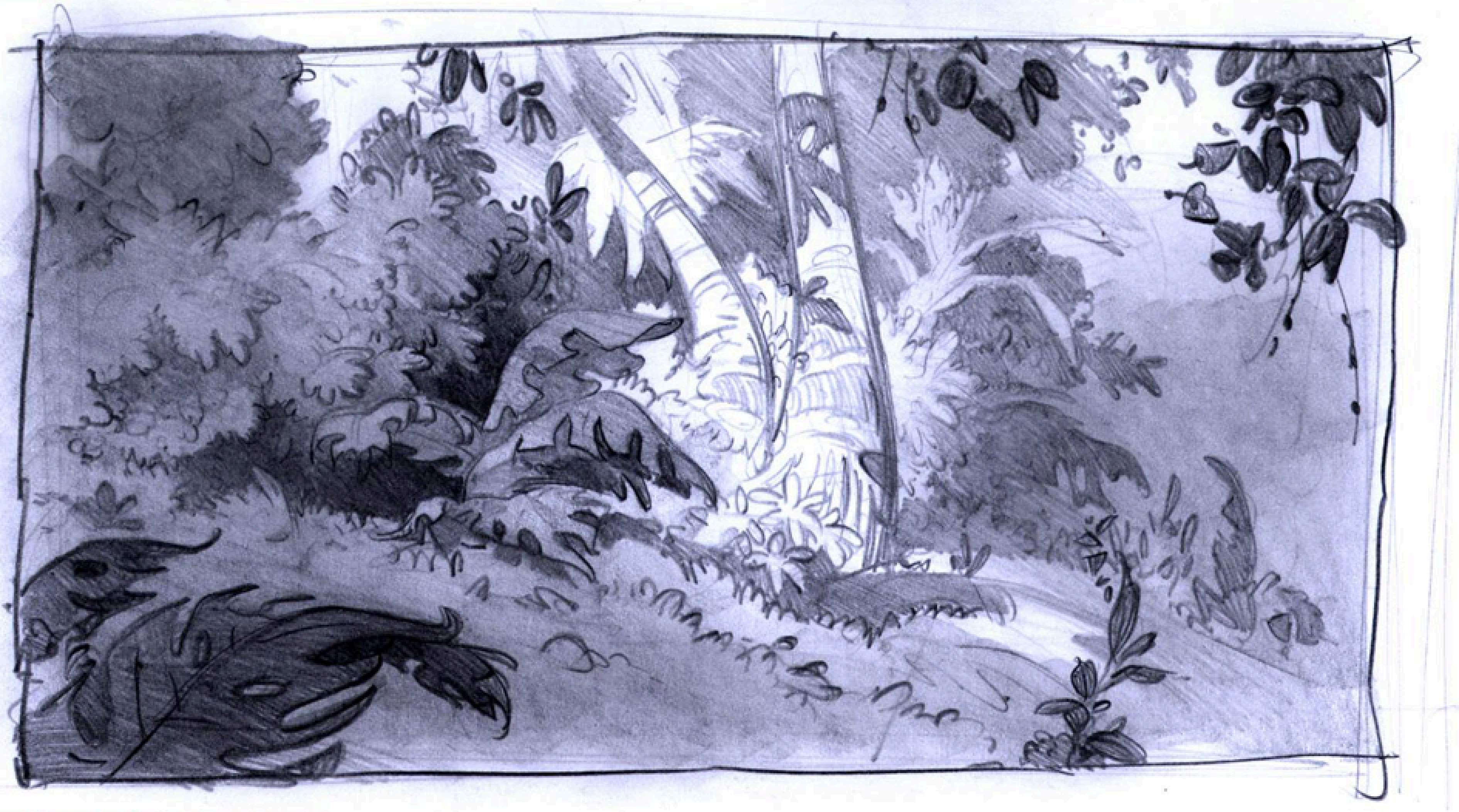


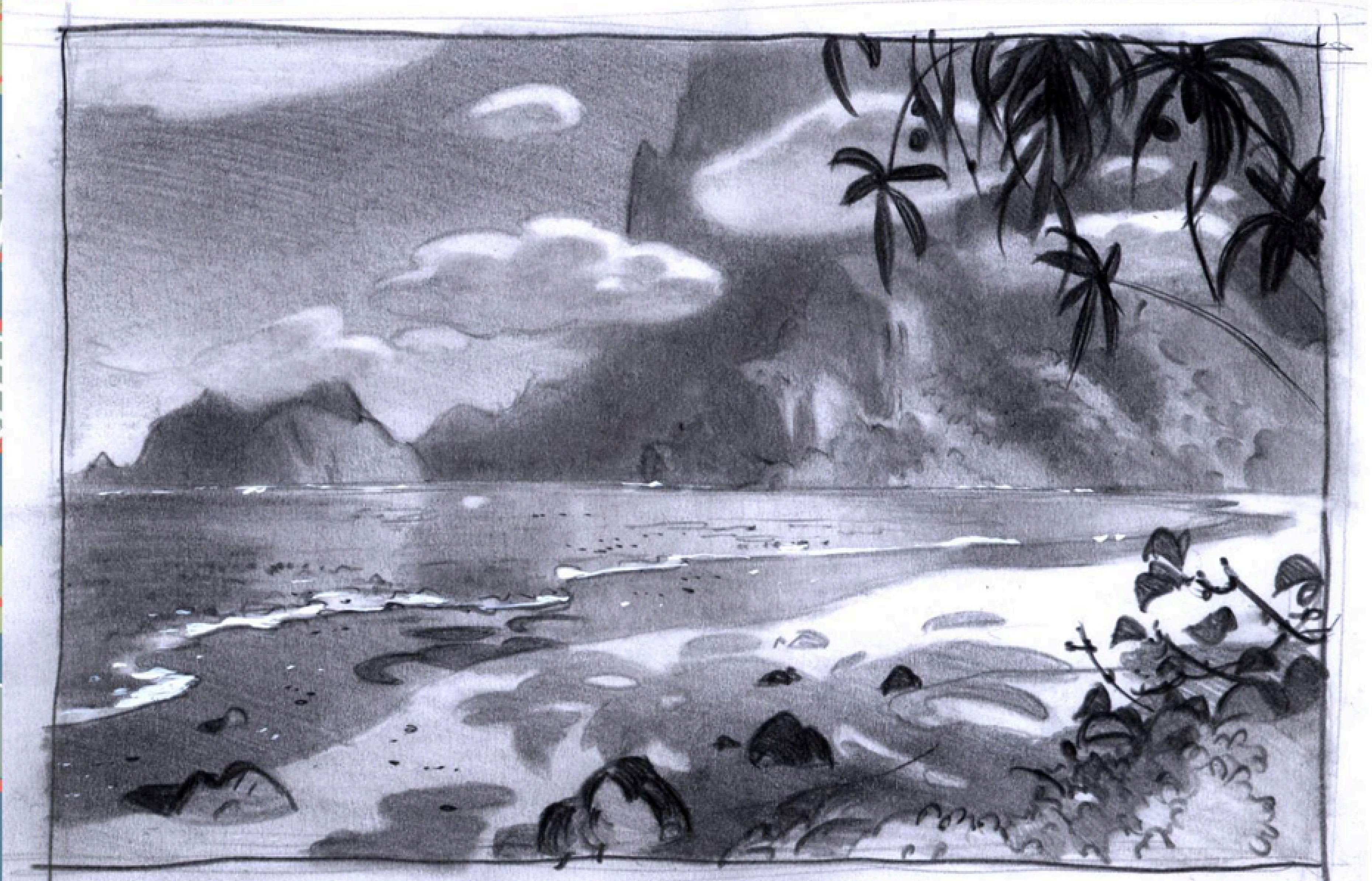


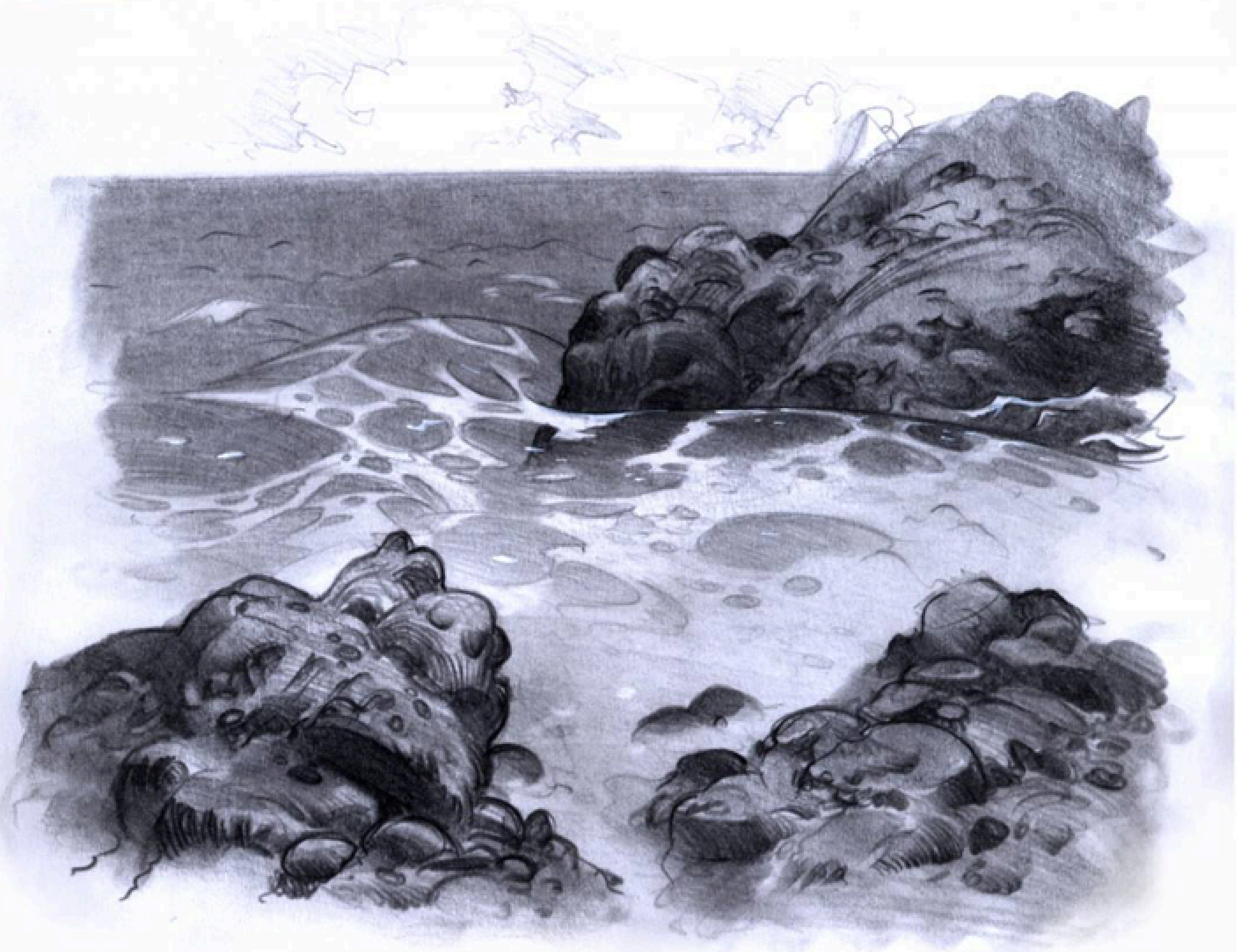


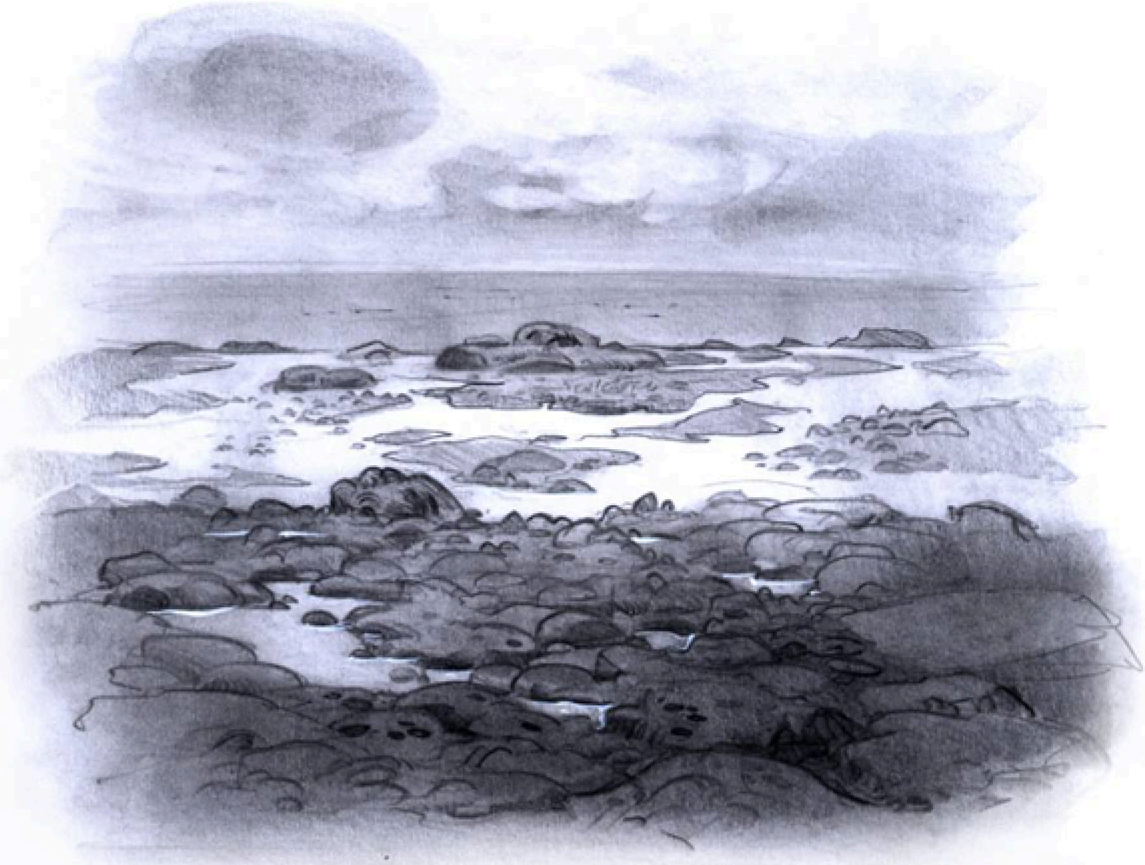


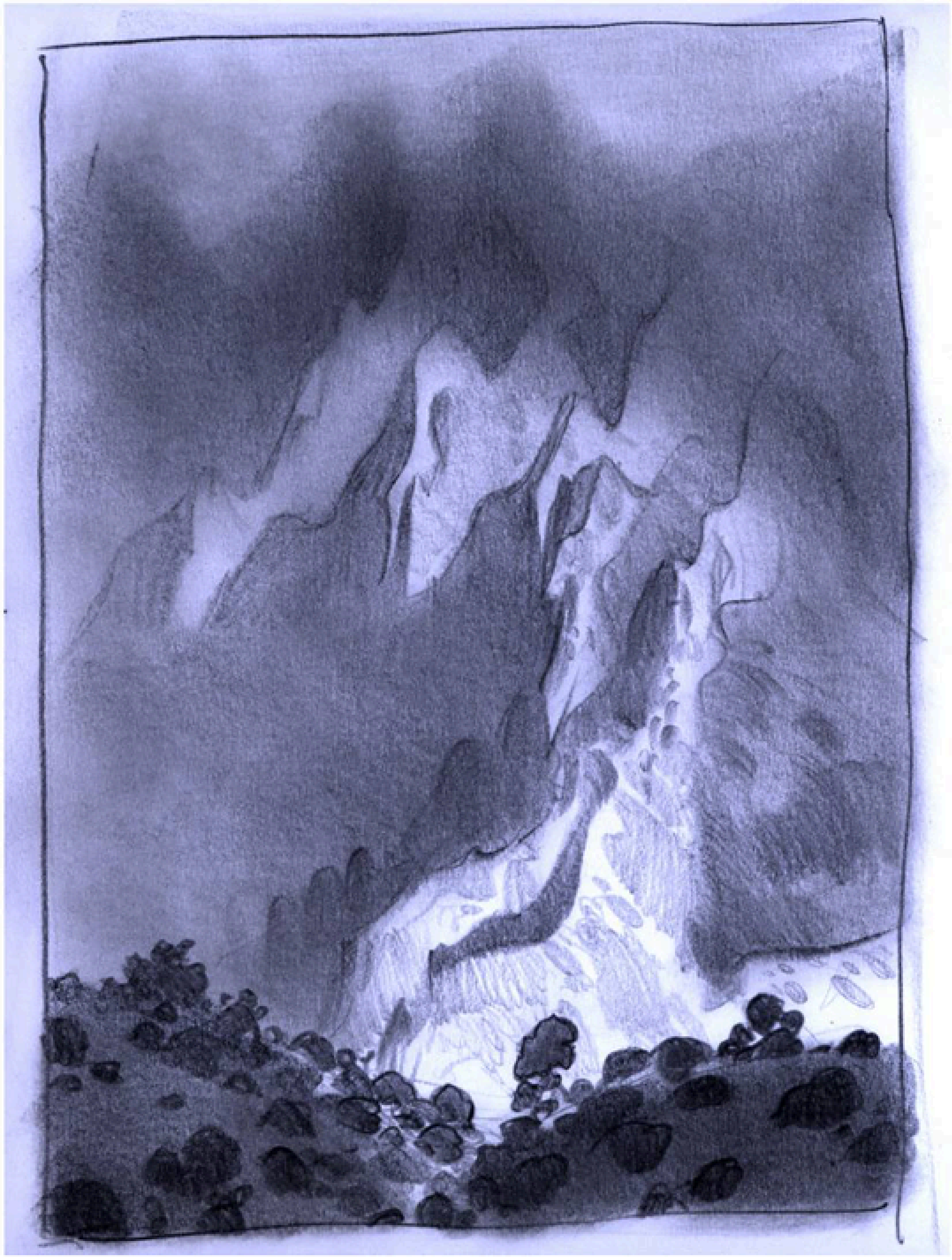


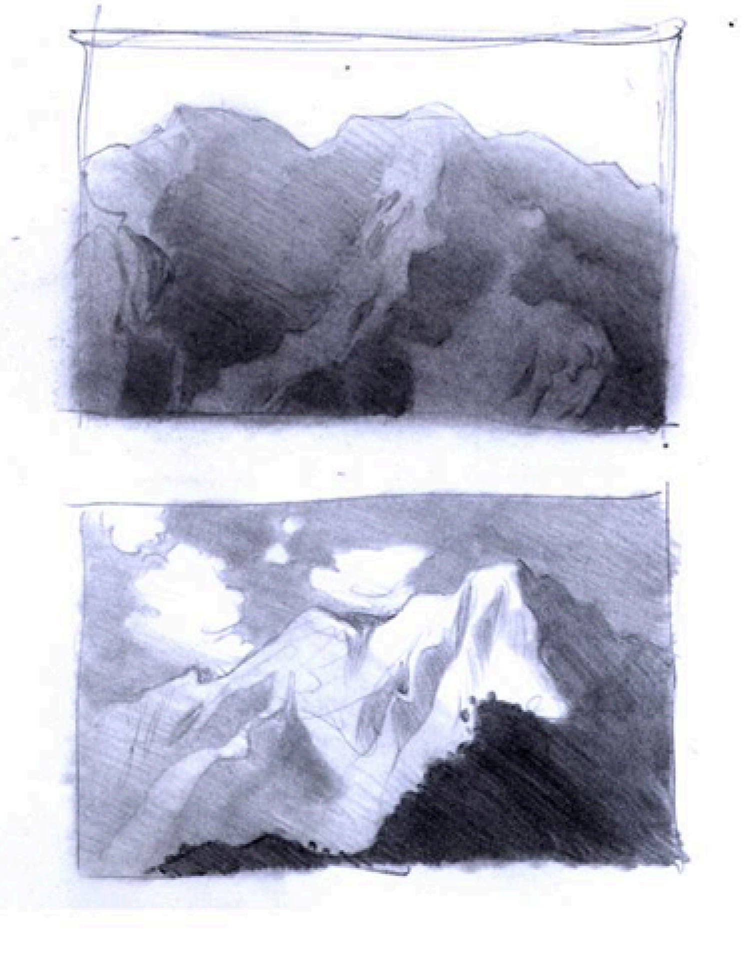


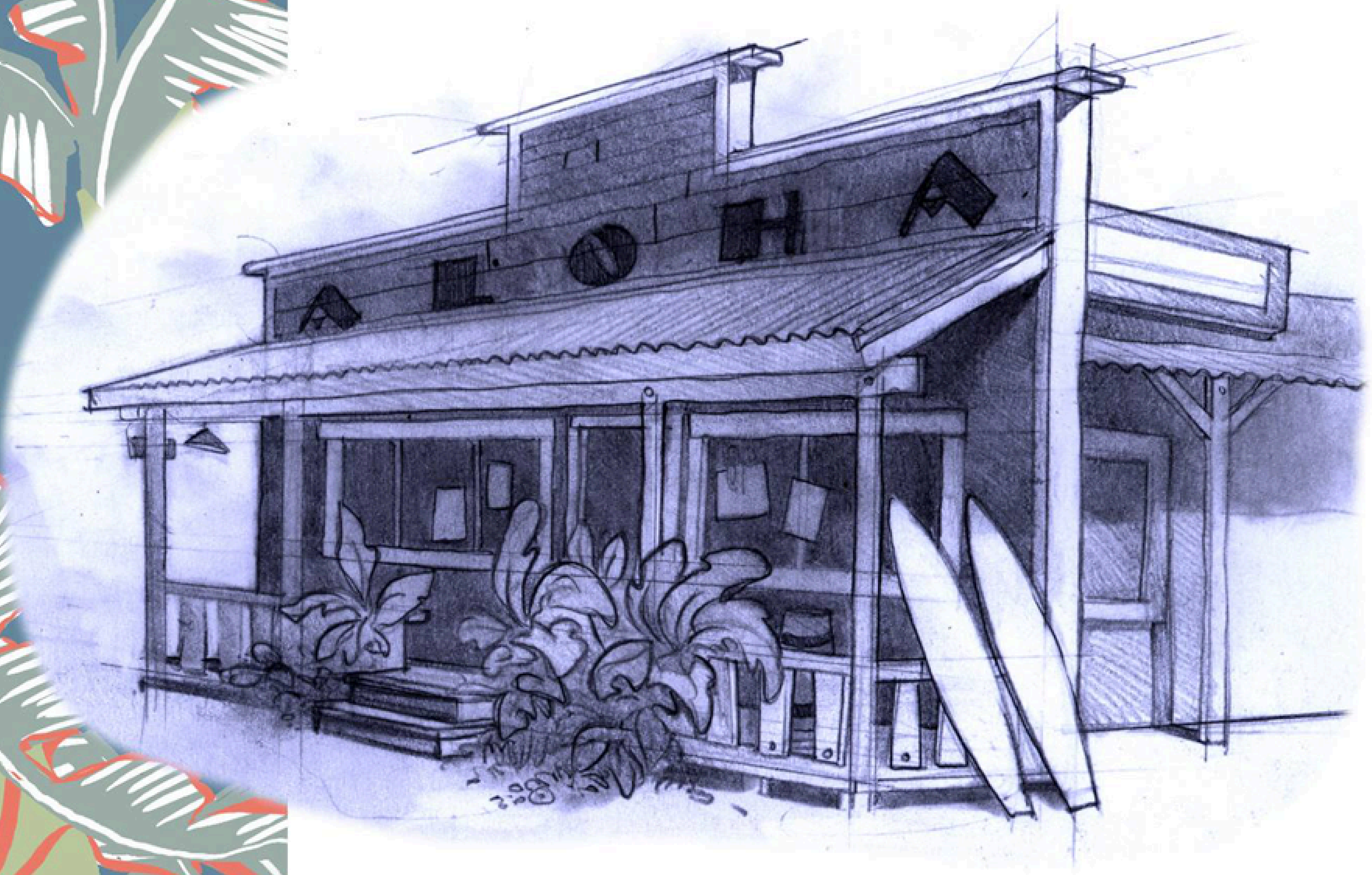











ALOHA